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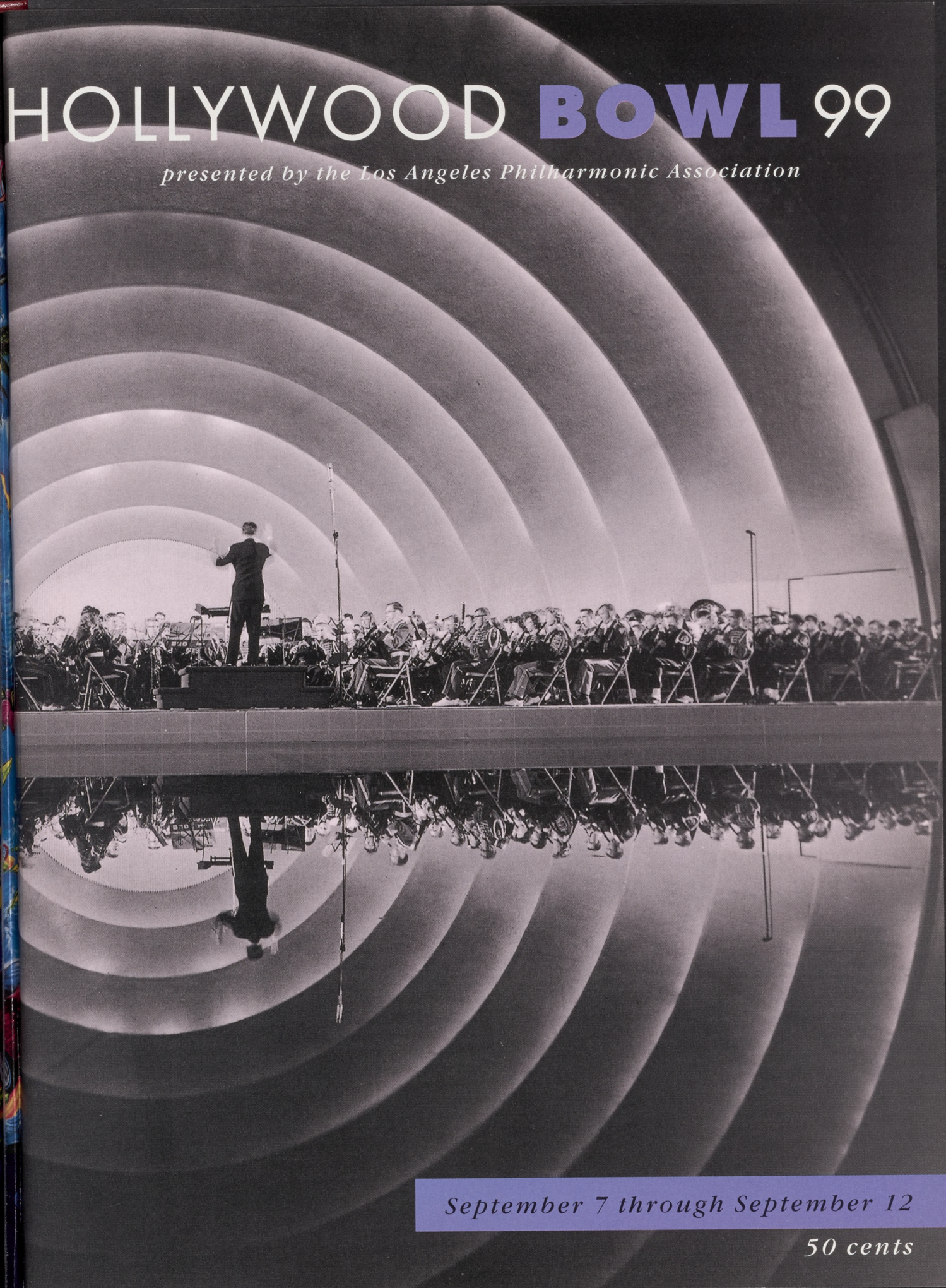

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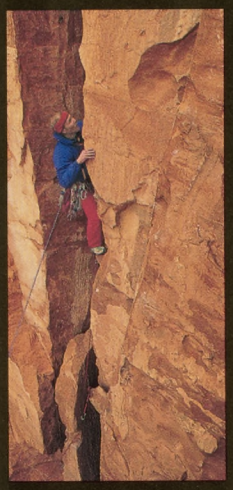

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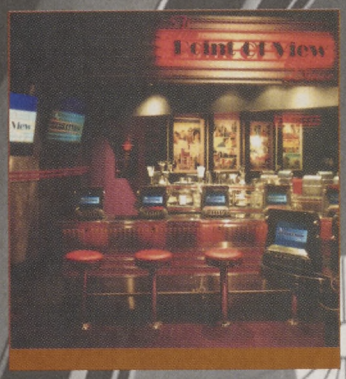

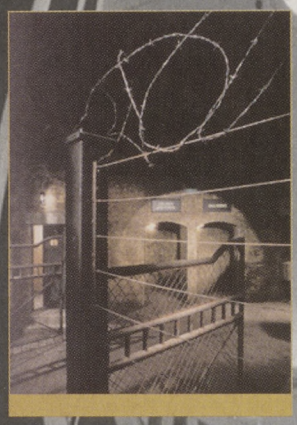

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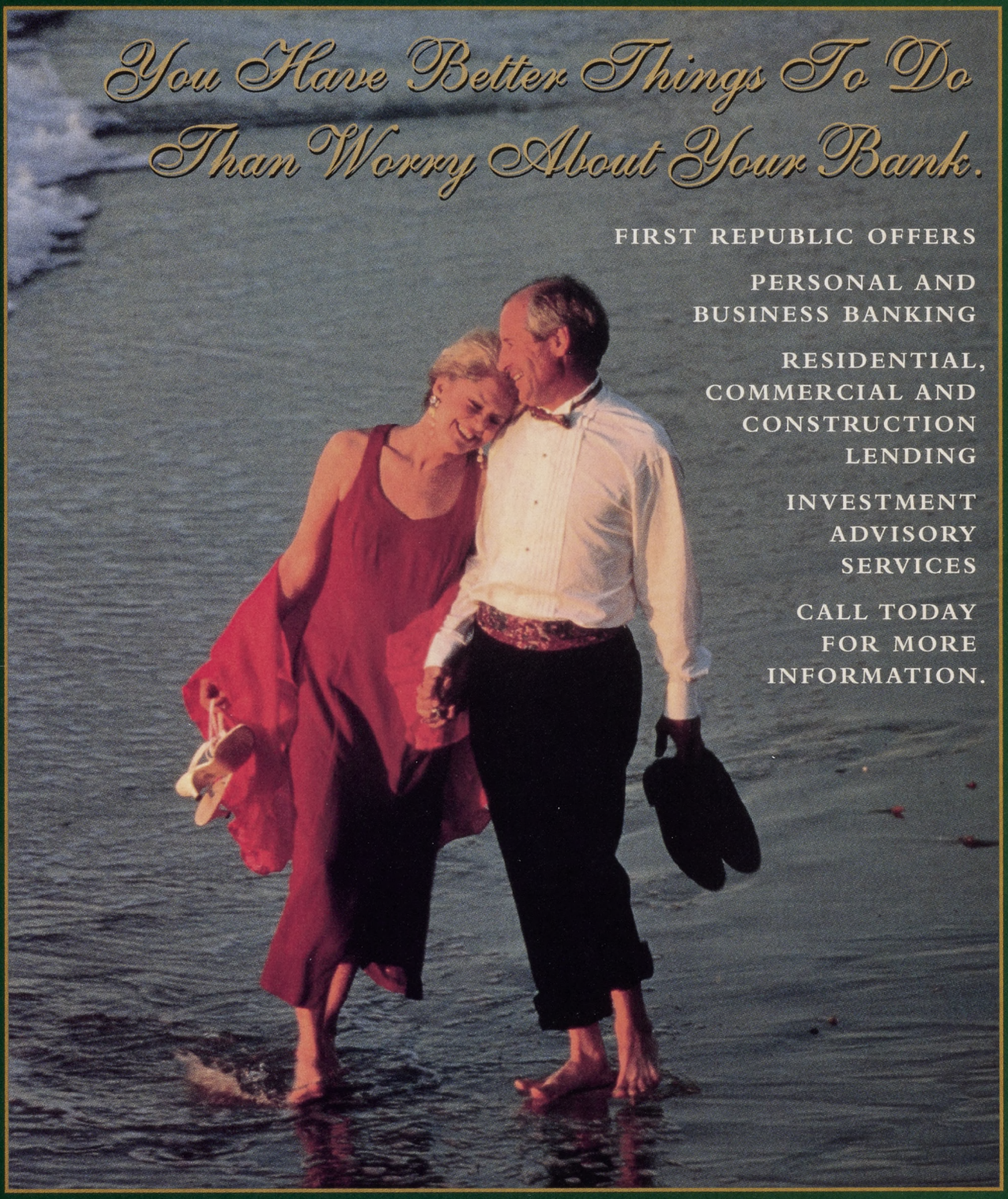

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The Hollywood Bowl is on the Air!

Here's an up-to-the-minute listing of where you can go for exciting interviews, the latest and hottest news of upcoming Hollywood Bowl events, and features about artists coming to the Bowl:

- KUSC 91.5 FM, media sponsor for KUSC's Tuesday Nights at the Hollywood Bowl, features informative and in-depth interviews of conductors and soloists appearing at the Bowl, on **"Music 'Til Midnight,"** hosted by Jim Svejda, every Monday evening through September 6.

- **"Café LA," hosted by Tom Schnabel**, will broadcast live from the Hollywood Bowl during WORLD FESTIVAL '99, 2–5 p.m. on 89.9 FM, KCRW. Interviews, music, and fun. September 12.

- **California Federal Bank's LA Philharmonic Preview Hour**, Sundays at 4 p.m., on 105.1 KKGO, official radio station of the Los Angeles Philharmonic Association, will feature interviews with some of the guest artists appearing with the Los Angeles Philharmonic this summer season.

- **Chuck Niles previews Lexus Jazz at the Bowl.** KLON 88.1 FM, LA's Jazz station and media sponsor for Wednesday's Lexus Jazz at the Bowl, will broadcast live from the Hollywood Bowl on concert nights, 3–7 p.m., with host Chuck Niles.

Welcome to the **Summer Festival** 1999!

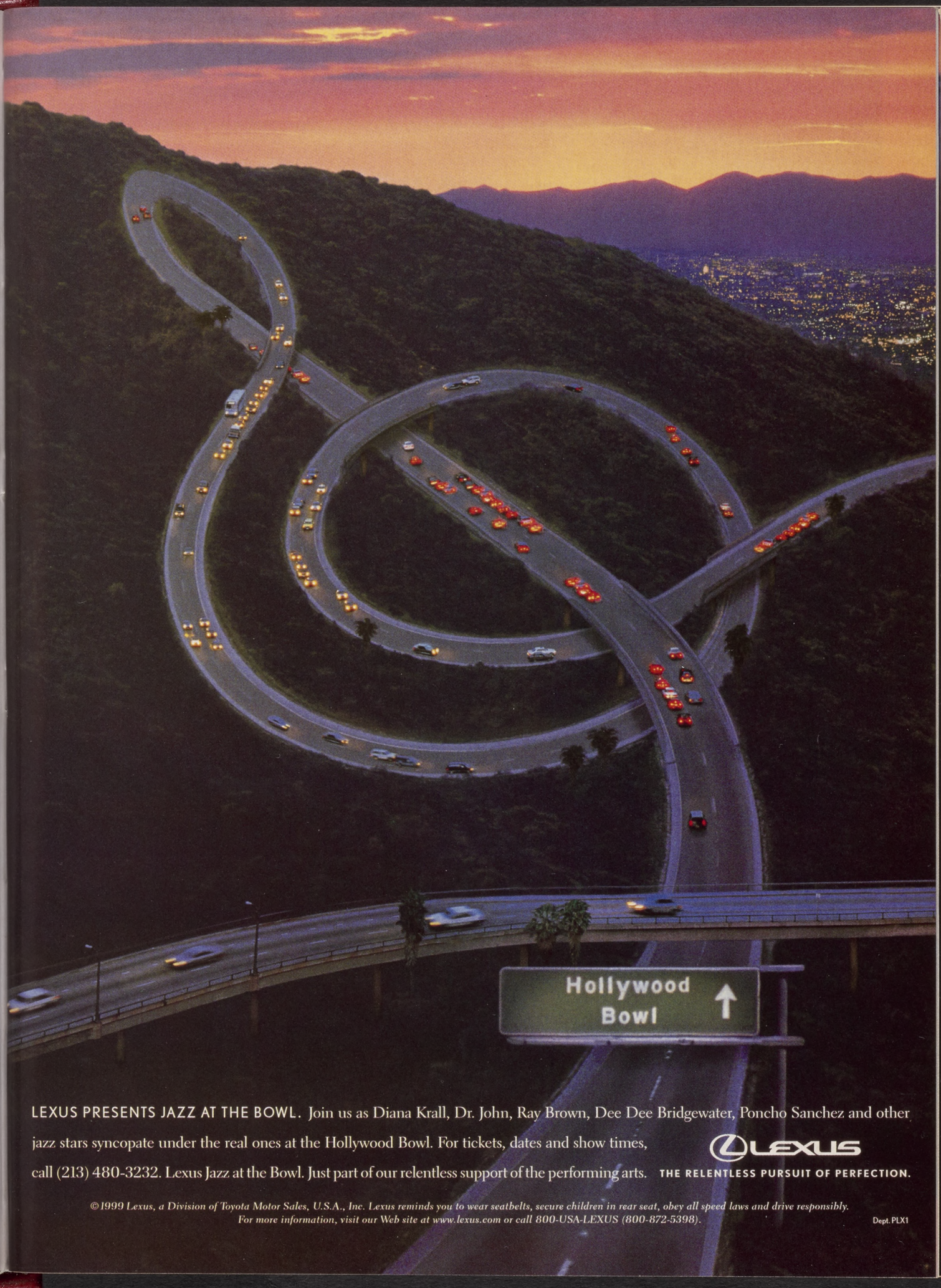
We hope your evening has begun successfully. We trust you had a smooth arrival at the Hollywood Bowl, that you are comfortably settled in your seats, and eager to hear what the musicians and artists have prepared for you. Let the celebration begin!

Since patron satisfaction is of primary importance to us, we'd like to continue to encourage your input. A new e-mail address has been established for your convenience. Whether by mail or via the Internet, please feel free to let us know your thoughts, and we will do our best to address your ideas and concerns (see below for details).

May you leave tonight with a feeling of enrichment — the concert you attended in this verdant oasis having left you with the sense of inspiration, beauty, and fulfillment music offers us all.

Wishing you many memorable evenings under the stars. We look forward to hearing from you.

Please address letters to PATRON SERVICES, Hollywood Bowl, P.O. Box 1286, Los Angeles, CA 90078, and send messages to bowlpatron@laphil.org. For more information about the current season, you can visit our web site at www.hollywoodbowl.org.



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Congratulations to our Essay Contest Winners!

Contest Winner Deborah A. Johnson

Congratulations to Deborah A. Johnson, Lindsey Petenbrink-Wyman, and Cathy Brudnicki, the winner and the runners-up, respectively, for sharing their "My favorite experience at a Hollywood Bowl concert." The winner will receive a box for the "Fireworks Finale – Party of the Century" concert on September 17, and the runners-up will receive bench seats for the same evening. Our judges had a difficult time selecting the entries from Deborah Johnson and Lindsey Petenbrink-Wyman (age 13) printed below: many outstanding entries were received. We would like to thank everyone for sharing their memories of evenings of music ranging from Mozart to the Rolling Stones and of meeting old friends and making new ones, whether by sharing a picnic with strangers or by tripping and falling into someone's lap – and falling in love! We hope you enjoyed remembering your experiences at the Bowl as much as we enjoyed reading about them, and we hope you'll have many more magical nights here at the Bowl.

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Life…

That is, and forever will be, the Hollywood Bowl to me!

— Deborah A. Johnson

FIRST RUNNER-UP

My favorite experience at a Hollywood Bowl concert was at the July Fourth fireworks spectacular when three generations of Sego girls were holding hands and oohing and aahing at the exact same fireworks. On June 17, I was told that we were going to be spending the Fourth of July at the Hollywood Bowl to see their July Fourth fireworks spectacular with my mom, my dad, and my grandmother. I was happy because I would get to go and see something that I have watched on television for a lot of years. Then, a couple of days before we were due to go, my grandmother called and said that Peter, Paul, and Mary were going to be there. Now being that I am thirteen years old I had no clue who these people were. So my mom whipped out a tape of them that she had taped when I was one year old. I watched that along with my mom and dad.

Then, on July Fourth, we boarded a bus to go to the Hollywood Bowl. When we got there, I was so amazed at how big the place was. We found our seats (which took a bit of doing) and sat down to start our evening with fried chicken – a recipe that had been in my family since my great-great-grandmother. While the Hollywood Bowl Orchestra was playing and my mom and grandmother were remembering certain memories of the songs that were playing, I was making my own memories. Then when Peter, Paul and Mary came on, my whole family was singing right along. Then came my favorite part. I was sitting with my grandmother on one side of me and my mom on the other, all holding hands and oohing and aahing at the exact same fireworks, humming along to the song that the orchestra was playing. That night, when I got home and read about the contest, I quickly knew that this was my memory of the Hollywood Bowl.

— Lindsey Petenbrink-Wyman

EXCERPT FROM SECOND RUNNER-UP

Having kept the same box for a number of years, we got to know our neighbors pretty well. We would share samples of our picnic food and wines. One box belonged to a single man who would bring a different woman to each concert. We neighbors knew that his date only stood a chance of being invited back again if the picnic supper she provided was up to her host's standard. We used to score each dinner on a one to ten scale, and, when his date was out of earshot, tell him the scores. Probably because most of the young women were not experienced cooks, very few meals passed muster. On one memorable evening, we had a lot of fun with the score for the "meal" provided for the two of them: two bagels, some cream cheese, and two cans of diet soda. Needless to say, we never saw that particular date again!

— Cathy Brudnicki

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"Why Can't We All Just Get Along?"

One Prescription: the Hollywood Bowl

by Rebecca Steuermann

Maybe you've seen the billboards at a bus stop if you've been stuck in traffic in that hurry-up-and-wait stress machine Angelenos call their daily commute. A doctor in white lab coat announces "Buy two tickets to the Bowl and call me in the morning!" *What kind of prescription is that?* you might wonder as you press the star key *again* on your cell phone to return to a previous phone menu, having somehow missed the option of talking to a live person and hoping in vain that there won't be the same endless loop of bad music. How did Dante know it would come to this? Surely there's something better in life than being caught in this circle of Hell.

Yes, there is. And the doctor is *in*. He's only the latest in a long line of enthusiasts who have extolled the virtues, and restorative pleasures, of music in the great outdoors. From the Greek playwrights (who structured their dramas, performed in outdoor amphitheaters, to take advantage of the passage from day into night) to more recent rituals honoring the changing of the political hierarchy (the U.S. Presidential Inauguration), music and the out-of-doors seem always to perfectly accompany each other. And when you add several thousand people and a picnic to the scenario — say, gourmet barbecue chicken pizzas or a bucket of fried chicken — well, you've got a kind of glorious prescription that is definitely good for what ails us. You've also got a typical night at the Hollywood Bowl.

What is it that makes the Bowl "like no other place on earth… a blessed oasis," as Ernest Fleischmann, former Managing Director and Executive Vice President of the Los Angeles Philharmonic Association, has said? Something in this natural amphitheater profoundly contrasts with the numerous inconveniences and discourtesies that we navigate through in our everyday lives. The Bowl experience provides a haven from the discontents of civilization — from mazes of phone menu options to Sigalerts on the 405 — through a perfect mixture of the elixir of music, the observance of social forms, and the freedom of being outdoors.

We know the social form at music events by the name "concert behavior"; at the Bowl its rigors are softened and enlivened by the outdoor locale. And we are softened, relaxed by the way the huge curving space contains us. As jazz vocalist Diana Krall put it before her recent performance at the Bowl, "It has this great vibe — like a real serious concert hall and

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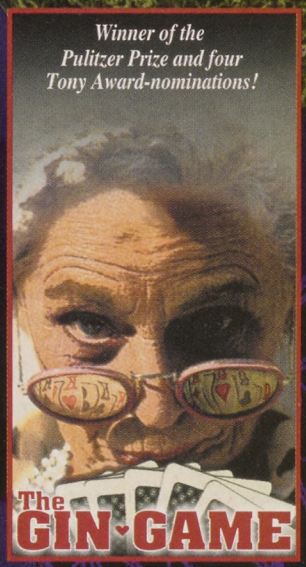

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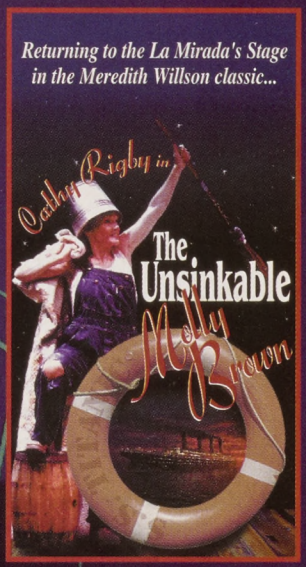

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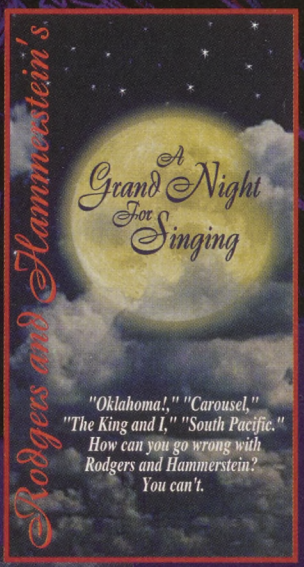

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relaxed nightclub at the same time." Although in the early years of the Bowl bringing food and drink was strictly forbidden, now we can eat and drink, stream in a bit late, even talk softly as we pass the fries, brie, grapes or Riesling. Watching the way the light changes as time passes from the evening sunset hour into true night helps us slowly decompress and unwind, drawing us closer to the ever stronger glow at the heart of the Bowl — the performers onstage. Soon we are rapt and involved.

It's easy to recognize the benefit of the outdoor experience and to see why our billboard doctor prescribes it. But what about the "social form" aspect? To many of us, that means more discomfort, not less. Social historian Judith Martin, perhaps better known as the syndicated guru of etiquette, Miss Manners, explains that certain social rituals, such as weddings or funerals, have evolved to help people get through emotionally intense experiences by giving them a social form to follow. If we know how to act and don't have to make it up as we go along, we have more freedom to deal with our thoughts and feelings on the occasion in question.

At a concert we know what to do and that gives us structure so we can enjoy a pleasurably intense evening. That we all turn towards the stage and participate in a vast communal silence to listen gives us what is increasingly a luxury — the freedom to think or feel or remember. In July, I found myself weeping at the passion of Juan José Mosalini's Grand Orchestra de Tango. Another patron was delighted to recognize selections from Susana Baca's Peruvian/African music on that night, too. Some years ago, I laughed uproariously at Victor Borge's falls from his piano bench and his ironic references to his own failing memory. Beethoven's Ninth Symphony a summer or two ago shook me in an existential way — it sounded so familiar yet so new that I wondered for a moment who I was. I was glad I knew it was a concert. I was also glad to be outdoors under a night sky with perhaps another cookie to munch on when the need arose.

The Bowl prescription of social form and outdoor freedom is also good for what ails the community — it provides the possibility for people to come together. Bowl patrons already know what Miss Manners recommends for the good life: that we agree to restrain certain individual impulses and follow a common language of behavior for our common good and common pleasure. And we have no trouble following her lead when she cau-

tions that *excesses* of etiquette have nothing to do with its true spirit. Stiffness and finicky-ness have nothing to do with the true soulful fun of the Bowl, either. Indeed, the Bowl is a respite from daily discourtesies precisely because of the way Bowl patrons accord dignity and respect to others to further everyone's enjoyment.

We share our corkscrews; we practice Polite Fiction — the ability to not see or not hear that which would cause embarrassment to others. Thus, most everyone at the Bowl pretends not to see or hear the occasional bottle roll down an aisle. Hollywood Bowl Orchestra conductor John Mauceri elevated the Polite Fiction to an art when he responded to an interviewer's question on whether he is bothered by such mishaps on the podium. "I always assume it is the sound of crickets," he said.

Other writers have remarked upon the goodwill and camaraderie that audiences at the Bowl regularly demonstrate and attribute it to a relaxation of artificial barriers between people. Perhaps so, but it is also our comunal willingness to practice the artifice of the polite fiction that makes space for us all to breathe a little easier and enjoy.

Another aspect of the Bowl prescription for daily life is the chance to experience different cultures and customs (and I don't just mean what the people next to you are eating). Perhaps we can think of the Bowl as the Statue of Liberty of music, welcoming in a diversity of performers and listening experiences to enrich us. *We* are often the huddled masses on the freeway, yearning to breathe free! At the Bowl, we can belong to a community and take a trip to a faraway place among other adventurers, and we can still come and experience it all for as little as a dollar.

Classical music evenings and the jazz series may call forth the aficionados who happily bask in (and enthusiastically discuss) dearly loved sounds and musical forms. These music lovers co-exist side-by-side with newcomers who find their way to Beethoven's music by gazing at the stars or discover that live jazz has an immediacy and heat not to be found listening to a car stereo or a home sound system.

The newly inaugurated World Festival '99 is a voyage to many places. And depending on the performers, our way of being an audience also changes. The exquisite Susana Baca wanted us to clap in syncopation with her elegant quartet of musicians. We shyly did our best. The electrifying Brazilian performer Carlinhos Brown wanted us up and moving. His ensemble's performance was a techno-tribal ritual where the musical past and the electronic global village future melded into a high powered rhythmic lava flow that all but swept us off our feet. The continent of Africa was on the itinerary, as were the regions producing Celtic music, Blues, Tex-Mex, Native American dance and ritual, and the ecstatic musics of gospel and Islamic Sufi mysticism. Each of these musical evenings broadened and deepened our experience of ourselves and each other.

The billboard doctor has a variety of prescriptions for us from the Bowl, but there is one special type of performance that does more than any other Bowl event to dispel our disgruntlement, our ennui, our fears and worries. This performance usually comes at the end of an evening of music: the ancient art of fireworks. There can be no more human experience than watching fireworks in a crowd of people, no spectacle like it that so draws us together no matter what language we speak or what neighborhood we're from. The sparkling, whistling streams of beauty — so fleeting, so gloriously unpragmatic — are pure joy and excitement; their function is magical. As Sally Bowles in *Cabaret*, Liza Minnelli did her anti-stress screaming alone under the railroad tracks as the trains went by. We can come together to the Bowl and watch the fireworks. We can open our picnic baskets, our hearts, minds and throats, happily gasping at the cascades of light along with thousands of people that we once again recognize as our human neighbors.

We return to our lives refreshed, enlivened and hopeful. It doesn't seem like such a bad old world, after all.

Thanks, doc. ❑

Writer Rebecca Steuermann is an avid music fan and frequently attends concerts at the Hollywood Bowl. She holds an MFA in Dance from CalArts, and a Ph.D. in Psychology from the California Graduate Institute.

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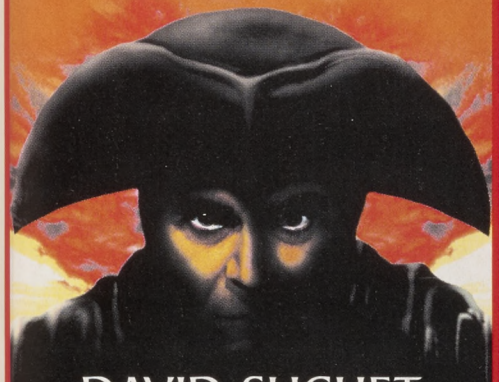

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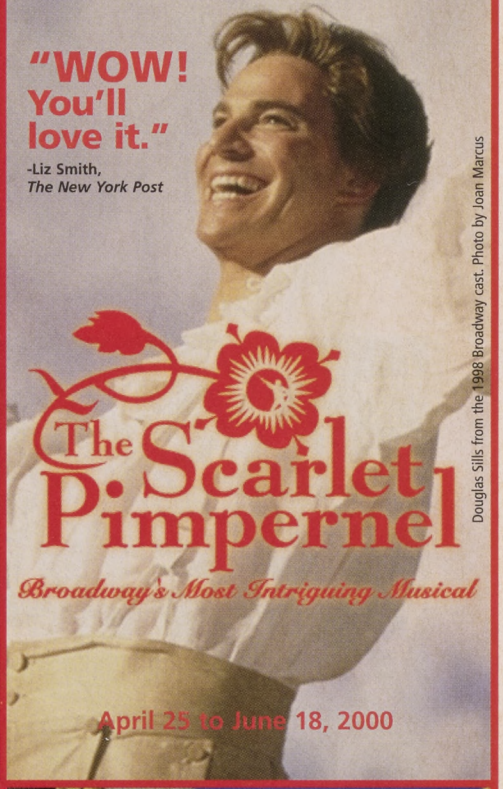

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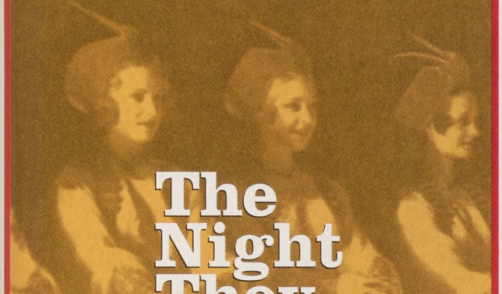

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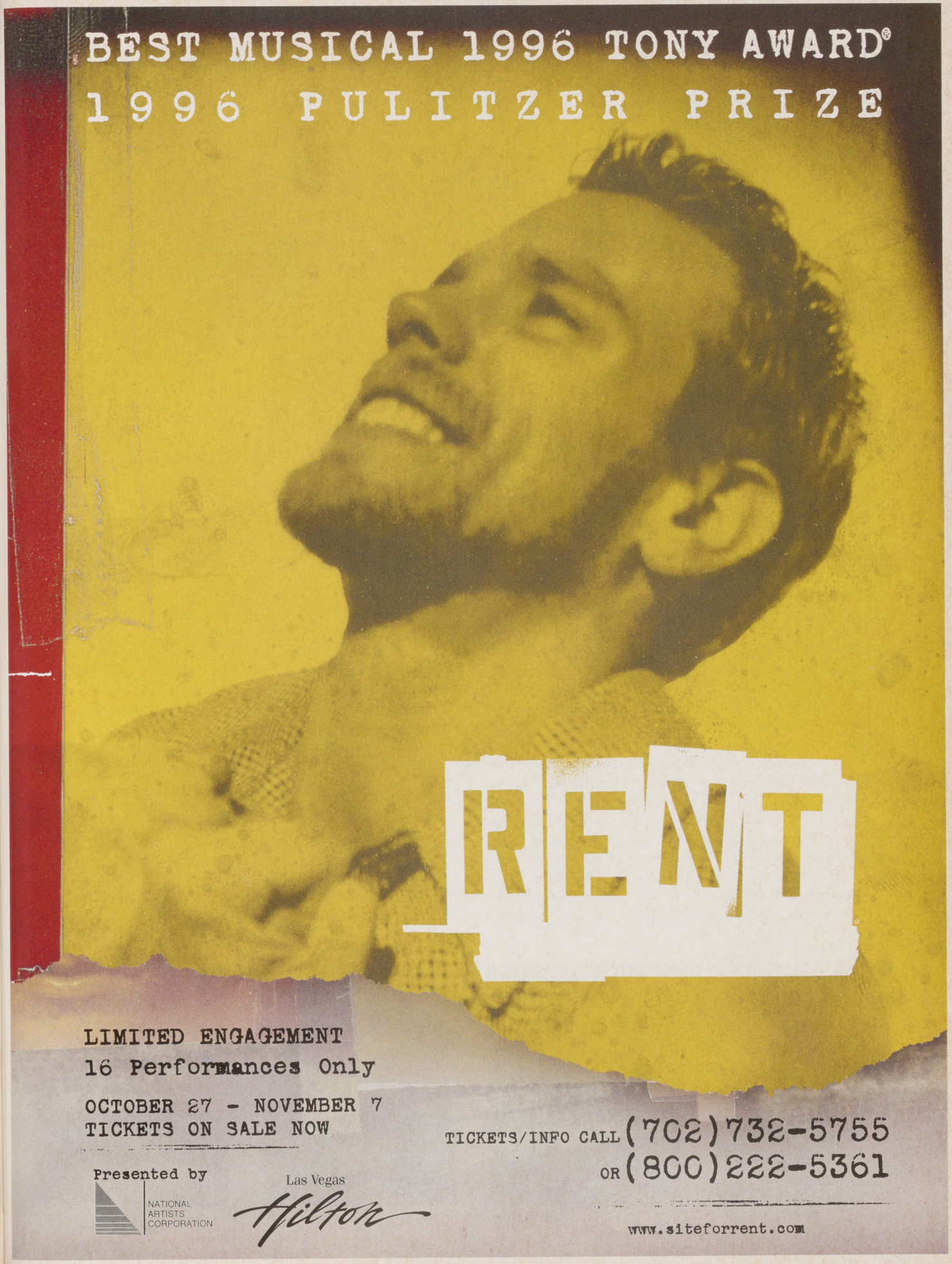
Zubin Mehta

Music Director Esa-Pekka Salonen announced details of the Los Angeles Philharmonic's 1999/2000 subscription season in April, and subscribers have been enthusiastic in their praise of the new line-up. The Philharmonic's 81st season — October 14, 1999 to May 28, 2000 — presents newly designed subscription programming in five different series. These new options allow loyal subscribers and new patrons to select concerts easily according to individual musical preferences and tastes. And that has caused quite a buzz among those who are subscribing for the first time as well as among long-time supporters of the Philharmonic.

The pillars of the season are the five **Legacy** series which focus largely on the more familiar repertoire from the Classical to late-Romantic period, and the **Signature** series, which feature music written during the 20th century in varied programs with works from other periods. The **Discovery** series features exciting debuts by established and emerging artists, as well as premiere performances of new works. The **Romantic Concertos** series offers programs built around the appeal of repertoire favorites in the much-loved concerto genre. "We are delighted to present new ways that audiences can experience our concerts," noted Salonen.

A new opportunity that may be of special interest is the **Rendezvous** series, which features jazz, popular classics, and Broadway and film music. These concerts will include the Los Angeles Philharmonic in addition to performances by the Hollywood Bowl Orchestra with Principal Conductor John Mauceri, and the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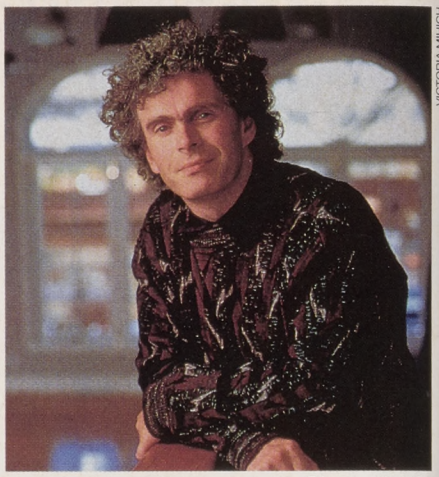

VICTORIA MIRICH

Simon Rattle

Clayton-Hamilton Jazz Orchestra, in its first subscription concerts at the Dorothy Chandler Pavilion. "We are excited about our debut at the Music Center, which will afford us the opportunity to present familiar jazz sounds alongside premieres written especially for these performances," commented John Clayton, co-leader and co-founder of the Clayton-Hamilton Jazz Orchestra and Artistic Director of Jazz for the Los Angeles Philharmonic Association.

SOUNDING BETTER THAN EVER

Acoustic improvements in the Dorothy Chandler Pavilion are being implemented in the 1999/2000 season, designed to improve the sound quality at all concerts. Utilizing a specially designed stage extension, the orchestras will be positioned much closer to the audience, resulting in better sound and creating a more intimate concert experience. This new physical positioning will introduce audiences to some of what they can expect in the Philharmonic's home as of 2002/3, Disney Hall.

Esa-Pekka Salonen, who begins his eighth season at the helm of the Orchestra this fall, will lead the first three weeks of subscription concerts, beginning on October 14, 15, and 17 with an all-Mahler program. His next concerts present music of three celebrated Russian composers (Tchaikovsky, Stravinsky, and Shchedrin), and he concludes the month of October with a stimulating program of Hindemith, Stucky, and Brahms.

Salonen will also conduct the Philharmonic in three exciting pre-season events. On October 3 in Palos Verdes, the Orchestra performs at the Peninsula Music Fair at the Chadwick School as part of a full day of arts, crafts, and music for families. On October 9 at the Music Center, a Shakespeare-themed concert and gala will benefit the Los Angeles Philharmonic Musicians Pension Fund. October 10, the Los Angeles Master Chorale and community choirs join the Orchestra in Beethoven's beloved Ninth Symphony at the opening ceremonies of the World Festival of Sacred Music at the Hollywood Bowl.

Before beginning a year-long sabbatical, Salonen will conduct a special Green Umbrella series program of his own works at UCLA's Royce Hall in January 2000. During the sabbatical, Salonen plans to complete a stage work for the Aix-en-Provence Festival, which will present its world premiere in July of 2001.

EXCEPTIONAL GUEST ARTISTS

An impressive group of internationally renowned guest **conductors** will lead the Philharmonic during the forthcoming season, including former Music Director Zubin Mehta, plus renowned conductors Yuri Temirkanov and David Zinman. The season also includes the Philharmonic debut of Los Angeles native David Robertson and return visits by Franz Welser-Möst (recently named to head the Cleveland Orchestra) and Sir Simon Rattle (newly appointed to the Berlin Philharmonic). Two guest **orchestras** — the San Francisco Symphony under Michael Tilson Thomas and the Moscow Virtuosi with Vladimir Spivakov in the dual roles of conductor and violinist — will augment the Philharmonic's subscription series next season.

A stellar roster of guest **soloists** will also perform with the Philharmonic. Among them are: pianists Arcadi Volodos (playing Tchaikovsky's Piano Concerto No. 1 in his Philharmonic debut), Emanuel Ax

Yuri Temirkanov

KAREN CIPOLLA

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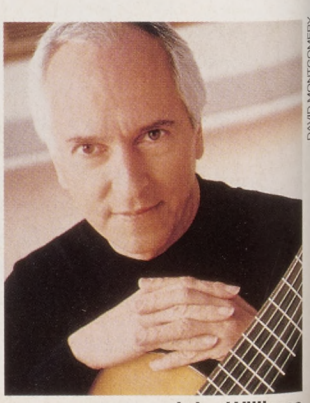
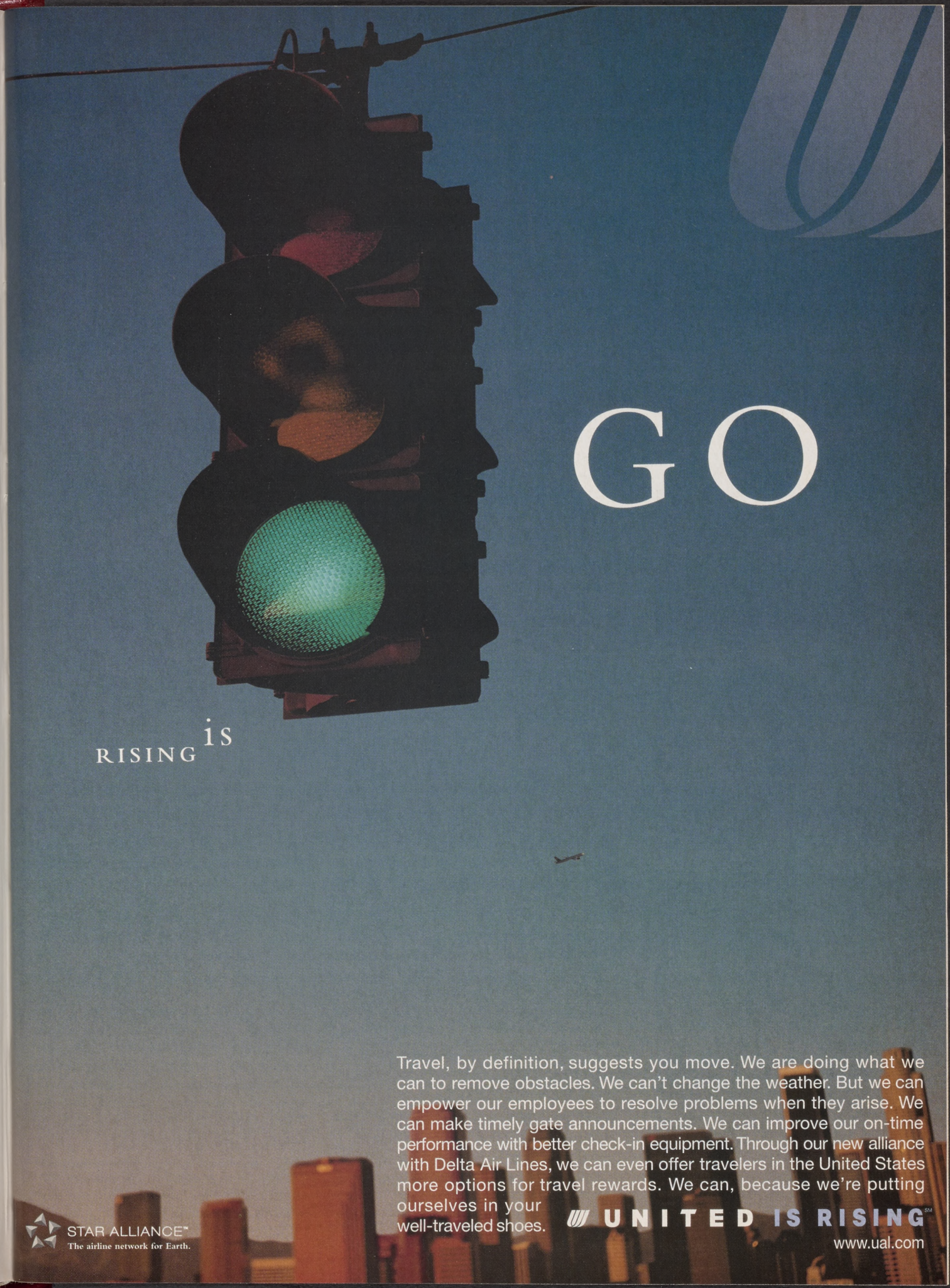


DAVID MONTGOMERY

John Williams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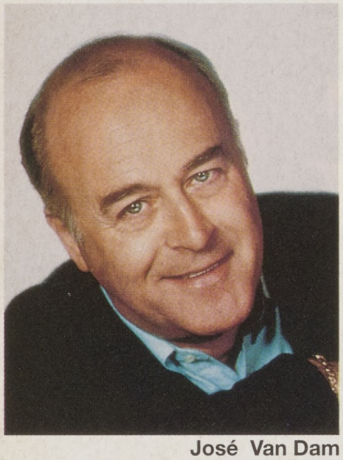

José Van Dam

Christian Zacharias

SHEILA PERTER

Franz Welser-Möst

(Brahms No. 1), and André Watts (Rachmaninoff No. 2); violinists Hilary Hahn (Beethoven), Leila Josefowicz (Prokofiev No. 1), Midori (Dvořák), and Viktoria Mullova (Brahms); and mezzo-soprano Lorraine Hunt (Ravel's *L'enfant et les sortilèges*), contralto Anna Larsson (Brahms' *Alto Rhapsody*), soprano Heidi Grant Murphy (Mahler's Symphony No. 4), baritone Sanford Sylvan (world premiere of Steven Stucky's *American Muse*), and bass-baritone José Van Dam (Mahler's *Rückert-Lieder*). Philharmonic musicians who will step into the solo spotlight include Principal Concertmaster Martin Chalifour, Concertmaster Alexander Treger, and Principal Oboist David Weiss.

AND THAT'S NOT ALL!

The **Celebrity Recital Series** features internationally acclaimed virtuosos in intimate solo or small ensemble programs in the Dorothy Chandler Pavilion. Soprano Sylvia McNair, the violin/piano duo of Pamela and Claude Frank, the Moscow Soloists with conductor/violist Yuri Bashmet, and the Tetzlaff/Andsnes trio (violinist Christian Tetzlaff, cellist Tania Tetzlaff, pianist Leif Ove Andsnes) will make their first Celebrity Recital appearances next season. Returning to the series are guitarist John Williams, pianist Mitsuko Uchida, and the stellar quartet of Isaac Stern (violin), Jaime Laredo (viola), Yo-Yo Ma (cello), and Emanuel Ax (piano).

Once again the Philharmonic presents concerts designed especially for children. New in 2000 are Symphonies for Schools, concerts led by Associate Conductor Miguel Harth-Bedoya at the Dorothy Chandler Pavilion for 4th- and 5th-graders who have been prepared for the performance in their classrooms and have been bussed to the Music Center from school. Both children and adults are welcome at Saturday mornings' Toyota Symphonies For Youth concerts, which this season will be a series of seven performances scheduled between November and May. On May 6, 2000, Night Out at the Music Center will present the fifth annual Los Angeles Philharmonic High School Honor Orchestra, performing side-by-side with the Philharmonic.

MORE THAN JUST AN ORCHESTRA

The 1999/2000 season also includes series devoted to chamber music and new music performances. The **Green Umbrella** new music series at downtown Los Angeles' Japan America Theatre will feature members of the Philharmonic and guest artists

David Robertson

AIMEE RENTMEESTER

Martin Chalifour

in works by outstanding composers of our own day. Programs, dates, and artists will be announced later this month. The **Chamber Music Society** series, at Gindi Auditorium, plus a new **Downtown Chamber Music** series at the Colburn School will offer audiences an opportunity to enjoy more intimate music-making by Philharmonic musicians and special guests. Programs, dates, and artists will be announced soon.

The Los Angeles Philharmonic's 1999/2000 Season Guide, an attractive 52-page museum-style catalog entitled the *Legacy of Discovery*, is waiting for you. Please call **(323) 850-2000**. The complete concert schedule is also available online at **www.laphil.org.** Single-ticket mail orders are now being accepted, and the Music Center Box Office will open at noon on Friday, October 1. ❑

Dennis Bade is the Los Angeles Philharmonic's Director of Publications and host of KUSC's Sundays at Four.

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SPOTLIGHT ON

Jeff Hamilton

Co-Founder/Co-Leader Clayton-Hamilton Jazz Orchestra

By the time he was eight years old, Jeff Hamilton knew what he wanted to be when he grew up: a big band drummer. With single-minded devotion to this goal (and lots of practice), he was playing with the New Tommy Dorsey Orchestra just 12 years later. Since then, Hamilton has continued to perform with the big band/jazz *crème de la crème* and today he is recognized as one of the most popular, versatile and original drummers around. His most recent accolade came from KLON 88.1 FM listeners, who voted him "Favorite Drummer" in mid-July of this year. In addition to his role as co-leader of the Clayton-Hamilton Jazz Orchestra, he composes, arranges, teaches and records, as well as performing with the Clayton Brothers Quartet, his own Jeff Hamilton Trio, and a "who's who" of today's jazz artists.

Raised in a music-filled home in Richmond, Indiana, Hamilton grew up listening to his parents' recordings of Oscar Peterson, Count Basie, Tommy Dorsey and other jazz greats. The first instrument Hamilton played, at age five, was the piano. After an astute instructor proclaimed his "great rhythmic ability," he began to study drumming.

He went on to study percussion at Indiana University, where he made an important contact: he met John Clayton. "They discovered that they shared a mutual dream of putting together a jazz orchestra in which every player was a soloist. Thus, the idea for the Clayton-Hamilton Jazz Orchestra was born, and it came to fruition some ten years later.

At age 20, Hamilton found himself living his childhood dream, playing with the Dorsey Orchestra. A stint with the Lionel Hampton band came next, followed by two years as a member of the Monty Alexander Trio (with John Clayton on bass). Another dream came true when he joined Woody Herman and the Thundering Herd, with whom he made several recordings. In 1978, he was offered the prestigious position vacated by Shelly Manne in the L.A. Four, which included jazz greats Ray Brown, Laurindo Almeida and Bud Shank. "I'd known Ray Brown since 1976," he says. "He took me under his wing and was a real father figure, friend and road pal to me."

During the mid to late 1980s, Hamilton performed with Ella Fitzgerald, the Count Basie Orchestra, Rosemary Clooney, and Monty Alexander, then reunited with Ray Brown in 1990 as a member of the Ray Brown Trio. Hamilton reunited with John Clayton in Los Angeles. They hooked up with John's brother, Jeff, and the three assembled an all-star team of musicians, Clayton-Hamilton Jazz Orchestra. Says Hamilton: "I'm really proud of the band. We've stuck together like a family, from our first rehearsal all those years ago to our new role at the Hollywood Bowl."

Hamilton names the Hollywood Bowl as the site of one of the best nights of his professional life. "In 1990, I played with Ray Brown and Oscar Peterson at the Bowl when both men were given the keys to the city," he recalls. "As a kid, I had played along with Oscar Peterson records and learned all his arrangements, so when I played with Oscar and Ray that evening, it was a great night for me. I remember feeling like it was an out-of-body experience, the adrenaline was rushing, the audience was so into it, and the music was just coming out through me." ❑

Spotlight *is prepared by Laura Segal Stegman, a writer and public relations consultant in Los Angeles.*

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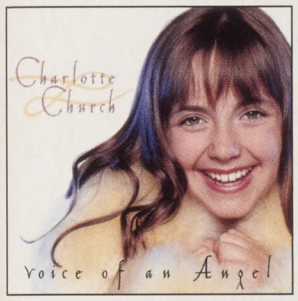

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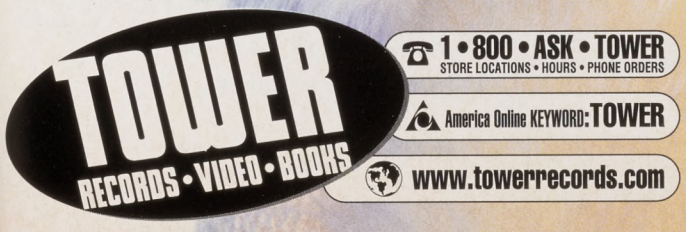

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English Horn
Carolyn Hove

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Lorin Levee, *Principal*
Monica Kaenzig
David Howard

E-flat Clarinet
Monica Kaenzig

Bass Clarinet
David Howard

Bassoons
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Alan Goodman, *Principal*
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Patricia Kindel

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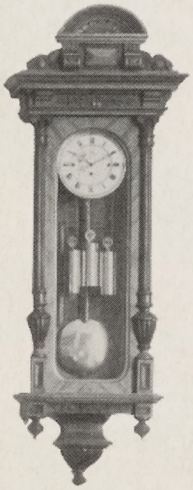

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Gilman Kraft

(1926-1999)

Audiences at the Los Angeles Music Center and the Hollywood Bowl did not necessarily know the name of the person who made it possible for the *Performing Arts* program book to be put into their hands. But the fact is that Gilman Kraft was the committed, ardent, diligent man who created and maintained that important publication for the public's enlightenment and enjoyment. Not only has *Performing Arts* — and the sister publication you are reading now, *Hollywood Bowl* magazine — had a vital presence locally, but also in dozens of venues throughout the nation, in essence making Gilman Kraft of enormous value to the many communities he served.

Kraft's untimely death in Los Angeles on June 27 at the age of 73 ended a long and fruitful publishing career that began after he served in World War II as a Japanese linguist. Then, with a degree from Columbia University in hand, he entered the business of the printed word by founding *The Readers Subscription.* Boasting as editors the distinguished literary figures Lionel Trilling, W.H. Auden, and Jacques Barzun, this intellectual book club reprinted works by such contemporary authors as Nathanael West and James Agee, and such an historical icon as the medieval poet Geoffrey Chaucer. Moving to another aspect of the cultural scene, Kraft published the theater booklet *Playbill* in New York for 10 years before moving his family to Los Angeles in 1966. Armed as he was with the confidence of the decade of experience with *Playbill,* the formation of a West Coast publication devoted to arts presentations seemed a natural progression. The Music Center was young (the flagship of the Center, the Dorothy Chandler Pavilion had opened in 1964); the time, the place, and the man were right for the birth of *Performing Arts* magazine.

Throughout the years, Gilman Kraft guided the fortunes of his magazine ever aware of the financial health, not only of his business venture, but also, and importantly, of the many clients he served. The way was not always harmonious. Arts organizations often requested "special" services that seemed to the astute Kraft unreasonable. But in his always gentle, kindly manner he was able virtually always to conclude a difficult situation with fairness and an amount of generosity that often disarmed a would-be protagonist. It was difficult to argue with the logic of his comprehensive knowledge and depth of understanding of the print business. To the benefit of all with whom he dealt, his humanity and kindness prevailed.

That same humanity and kindness are readily apparent when one realizes that the magazine's staff enjoys a longevity that is rare in the business world. That enviable record is the work of Gilman Kraft, and for the past several years of his daughter Dana Kitaj, *Performing Arts'* editor, who will carry on the work of her father.

In a memorial service that was held at the Skirball Cultural Center on July 1, one could not help being deeply impressed, but not surprised, by the loving eulogies given by so many who knew and loved him so well. Hundreds came to pay their respects to a man who, though not a public figure, served the public so long and so faithfully.

Gilman Kraft is survived by his wife Ruth, his children Dana Kitaj, Richard Kraft, Susan Pelosa, Frank Pelosa, and his grandchildren David, Stephanie, Christopher, Alden, Nathan, Rachael, Joseph, and Samuel.

Donations in memory of Mr. Kraft are directed to: Dr. P.K. Shah's Heart Research Fund, c/o Division of Cardiology, Room 5347, Cedars-Sinai Medical Center, 8700 Beverly Blvd., Los Angeles, CA 90048. □

— *Orrin Howard*

Throughout his 22-year tenure as Director of Publications and Archives for the Los Angeles Philharmonic, Orrin Howard worked closely with Performing Arts *magazine and Gilman Kraft.*

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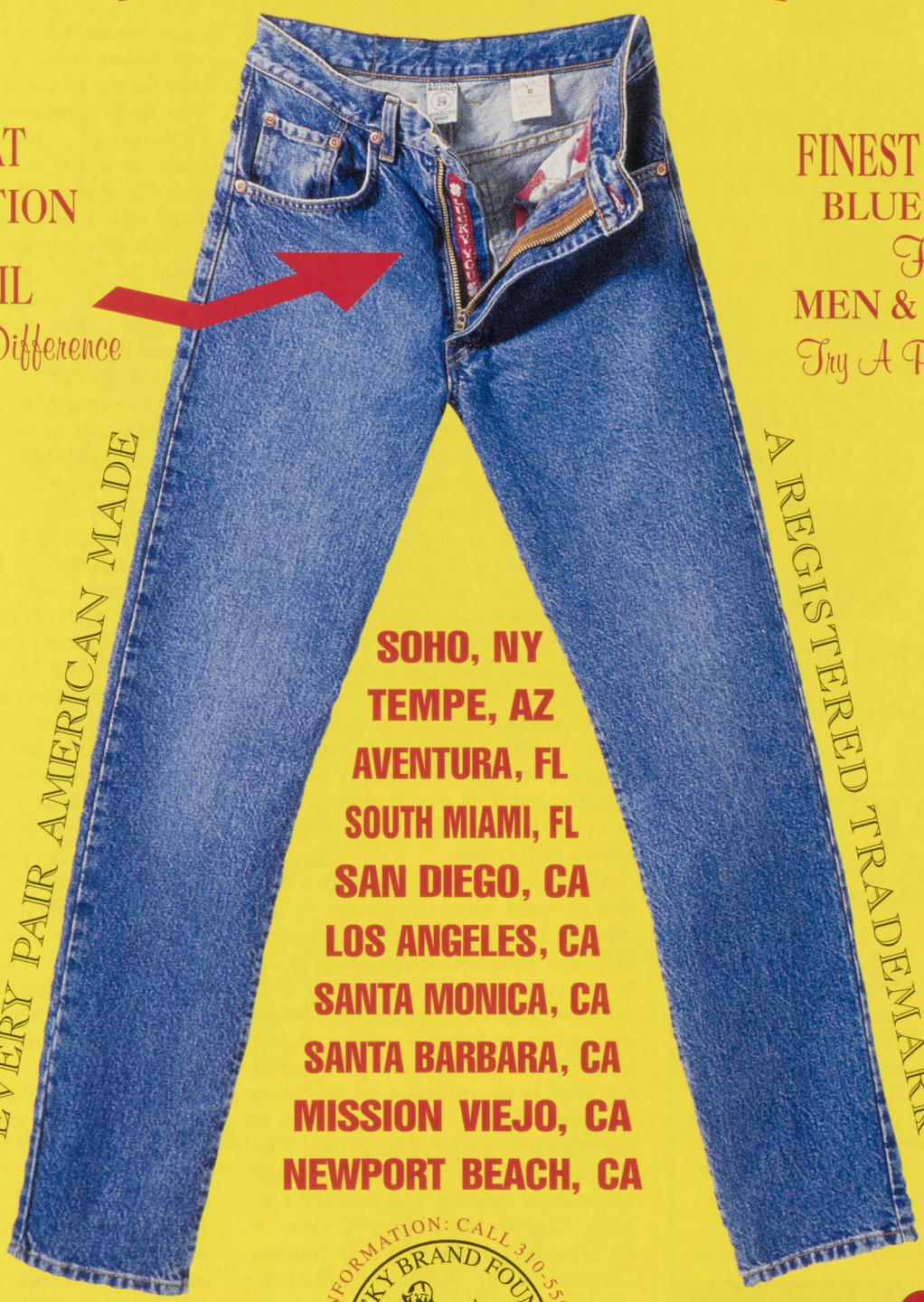

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Come Make Noise! at the Hollywood Bowl Museum

The "Musical Wall"

New this season at the Edmund D. Edelman Hollywood Bowl Museum is *Come Make Noise!* — an engaging interactive music-making experience that's fun for children and adults. It incorporates the "Musical Wall," four large, hands-on demonstration units that show how musical sound is created. With the "Air" unit, you use bellows to push air through organ pipes to create sound. With the "Bowed Strings" unit, you slide a bow across a string with an ingenious device that lets you experience playing a stringed instrument without years of lessons! With "Plucked Strings," you strum a harp and a guitar, and with the "Percussion" unit, you play chimes, drums, gongs, and really make a joyful noise.

Also included in the exhibit are a selection of world music instruments on loan from the UCLA Department of Ethnomusicology's extensive collection. The 34 instruments, representing nearly two dozen countries, illustrate the principles of percussion, strings, and air that are demonstrated by the "Musical Wall." Among the fascinating items in the collection are an Eastern European bagpipe made of goatskin, an ornately-carved group of gongs from Thailand, and a *kora* (harp-guitar) from Senegal. Department chair Dr. Tim Rice and Outreach Coordinator Miriam Gerberg of UCLA assisted Hollywood Bowl Museum Director/Curator Carol Merrill-Mirsky with the exhibit.

The "Musical Wall" was developed by acoustician Christopher Brooks and built by Stu van Ormer of Grant Street Woodworking in Lancaster, Pennsylvania. Brooks developed the first "Musical Wall" for the New York Philharmonic in 1995, and has since designed units for the Philadelphia Orchestra and the Arizona Science Center. The newest "Musical Wall" was custom-built for the Edmund D. Edelman Hollywood Bowl Museum and the Los Angeles Philharmonic, incorporating revisions based on earlier models and discussions with Carol Merrill-Mirsky. The "Musical Wall" was funded in part by grants from the Brady Foundation and by William H. Brady, III.

Come Make Noise! is designed by Rob Ball with graphic design by Robin Weisz. The exhibit is located in the second floor gallery of the Edmund D. Edelman Hollywood Bowl Museum, which was renovated in 1996 by the architecture firm Skidmore, Owings, and Merrill.

Continuing at the Museum are the exhibit "The Hollywood Bowl" — a history in photographs, recordings, archival films, programs, and artifacts (in the first floor gallery); and the GTE Museum Resource Center (on the second floor). The Resource Center features a computer intranet which holds over 1000 scans of archival photographs and documents, plus extensive video and audio clips, historical and architectural data, and important facts about the Bowl. The computer kiosks are useful for students preparing projects and reports about the Bowl as well as for the general visitor. No prior computer experience is necessary — the computers are fun and easy to use for young children, seniors, and people with disabilities. In addition, the Resource Center has a video collection available for viewing (upon request), and a collection of virtually all the programs at the Hollywood Bowl since its first official season in 1922.

Edmund D. Edelman Hollywood Bowl Museum: located on the grounds of the Hollywood Bowl adjacent to the Patio Restaurant. Hours: Tuesday – Saturday 10:00 A.M.-8:30 P.M. (through September 19) and Tuesday-Saturday 10:00 A.M.-4:30 P.M. (September 20 – June 24). The museum is also open on Sunday evenings prior to concerts and on Monday mornings during Open House (July 5 – August 9). Admission is free. For more information, please call: 323/850-2058. Parking in the Odin Street Lot is free until 4:30 P.M.

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Tuesday, September 7, 8:30 p.m.

"Arabian Nights"

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DAWN UPSHAW, soprano

D. NEWMAN *Cool Nights*

RAVEL *Shéhérazade*

Asie
La flûte enchantée
L'indifférent
MS. UPSHAW

Intermission

RIMSKY-KORSAKOV *Scheherazade,* Op. 35

The Sea and Sinbad's Ship
The Tale of the Kalender Prince
The Young Prince and the Young Princess
The Festival at Baghdad — The Sea — Shipwreck on a Rock Surmounted by a Bronze Warrior — Conclusion

The Los Angeles Philharmonic and Esa-Pekka Salonen will perform Rimsky-Korsakov's *Scheherazade* during their upcoming visit to Mexico City, September 28 and 29. The tour is made possible by generous support from Pacific Bell and Fluor Corporation.

Steinway is the official piano of the Hollywood Bowl.

Ron Elliott is the chief piano technician for the Los Angeles Philharmonic Association.

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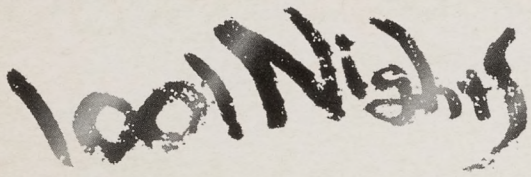

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Conducted by
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Arabian Nights

The tales of *The Arabian Nights* (also known as *A Thousand and One Nights*) have captured the western imagination since they were first translated and published by a Frenchman, Antoine Galland, in 1704. Many of the stories are more than a thousand years old, with disparate origins throughout the middle east and south Asia. They were collected beginning in the 11th century and given a cohesive form with the introduction of the overarching narrative of Sultan Shahrair and his wife Scheherazade. As Nikolai Rimsky-Korsakov wrote in the introduction to the score of his *Scheherazade,* "The Sultan Shahrair, persuaded of the falseness and faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by captivating him with tales she told during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, finally giving up entirely his whole bloody plan." The works we will hear tonight are all inspired by the collection, but not by any particular story. Instead, the exotic locales (Baghdad, Samarkand, the Arabian Sea), the adventures of the characters (Aladdin, Sinbad, the Kalender Prince), and, more than anything, Scheherazade, the woman who told the stories to save her life, gave rise to the work of all of the composers and artists whose talents are represented on tonight's program.

1001 Nights
David Newman (b. 1954)

Music and drama have always been linked – from the earliest dramas on the ancient Greek stage to the latest hip-hop hits portrayed in videos. Motion pictures, as well, were linked with music from their very beginning. It made perfect sense, too: coming at a time when opera was at its zenith in the West, the idea of linking music and this new "moving picture" art seemed completely logical.

In those early days, the collaboration between composer and filmmaker was profoundly different than it is today. Directors would change scenes to match the music written by composers – a practice which these days is rare indeed (though Martin Scorsese did exactly that in two recent films: *Kundun,* scored by Philip Glass; and *Cape Fear,* a remake in which he edited the original 1961 Bernard Herrmann score). A cadre of talented European composers (among them Erich Wolfgang Korngold, Miklós Rózsa, and Franz Waxman) descended on Hollywood in the 1930s, and soon every major studio in Los Angeles had staff composers and a house orchestra. Directors would leave the composers alone to a great extent, trusting them to create the right music.

Times have definitely changed. Many film "scores" are now packages: popular and emerging artists packaged and sold by a music advisor in consultation with the film's financial backers, producers, and directors. When filmmakers do tap composers for more traditional scores – dramatic underscoring that draws on classical music for inspiration – they usually have very specific music already chosen for scenes as they edit; this is known in the

trade as "temp" (for temporary) music. Directors and producers also now expect to hear examples of the score, created through the latest music technology by the composers and their assistants, long before the recording session.

Music is also usually a secondary consideration. A film that has been in production for several years may involve the composer only at the very last moment, sometimes only a month before a scheduled date of the film's release. Composers often have to compose, orchestrate, prepare parts, and record on the sound stage in a matter of weeks. After the music is recorded, it is still subject to the whims and desires of directors and producers. A painstakingly composed melody may end up underscoring dialogue, obscured by explosive sound effects, or disappearing completely from the scene.

The opposite is true in the case of *1001 Nights,* a commission from the Los Angeles Philharmonic which paired film composer

David Newman, a veteran of some 60 Hollywood films, with the filmmaker of his choice. Unlike more traditional films, the music was a driving force behind this project. "When the composer is involved from the beginning, it becomes a whole different process," notes Newman, "an unbelievably wonderful experience!"

Collaborating with Hollywood composers was a natural step for the Philharmonic, according to Music Director Esa-Pekka Salonen: "The success of any orchestra is closely linked to its recognition and participation in the folklore of its city... and Los Angeles is about the movies." It was Salonen's idea to create something unique. "I wanted to create a new art form, really, rather like a concerto for film and orchestra... in which the music would come first for once," he said.

Composer Newman was introduced to the fanciful artwork of Yoshitaka Amano, including paintings from Amano's book

Hyperion Studio

Art Director	DEE FARNSWORTH
Assistant Director	MARK McGROARTY
Production Artists	MARION DIES
	PETER GULLERUD
	JENNIFER KINCADE
	NANCY MAGINN
	STEPHEN NICODEMUS
	CATHERINE NIELAND
	KATE SEELEY
Assistant Production Artist	DAVID STEEN
Animator	ASHLEY LENZ
Assistant Animators	BRIAN LARSEN
	SACHIKO SATO
Final Checker	PENELOPE SEVIER
Executive in Charge of Production	KURT ALBRECHT
Production Coordinator	KATIE NARTONIS
Animatic Supervisor	NATHAN ERICKSON
Editor	ERIC BEETNER
Asst. Editor/Post Supervisor	JENA PLOURDE
Production Assistants	DANIEL RIDGERS
	JONIPHER KWONG
Production Controller	DEAN OLSON
Production Accountants	LORI MARTIN
	JOY MOTSCO

Blur Studio

CGI Supervisors	AARON POWELL
	DAVID STINNET
Animators	TOM DILLON
	STEVE BLACKMON
	DAVID CAMPBELL
	JUAN GRANJA
	TIM MILLER
	ERIC PINKEL
FX Programmer	SCOTT KIRVAN
System Administrator	DUANE POWELL
Coordinator	JENNIFER RAMA
Executive Producer	CAT CHAPMAN
Producer	RYAN BERG

Gill Bradley Productions

Director	GILL BRADLEY
Producer	TRACY SHAW
Production Manager	JAMES INNES
Animator/Treatment	GILL BRADLEY
Art Work	HANNAH TOFTS
Art Work	JO SIMPSON
Lighting Cameraman	PETER TUPY
Camera	DAVID DIXON
	MATTHEW FERRIS
Runner	BORIS LOWINGER

Eyeheart Art & Production Co.

Art Director	SIRI MARGERIN
Production Artists	MICHAEL COLTON
	STEPHEN CURLEY
	MATT HALL
	PATRICIA LANGUEDOC
	BRIAN MacKENZIE
	BERGLIND MATTHIASSON
	KATHY McVEY-OLMSTED
	JOHN O'MALLEY
	STEV SECHOVEC
	SVEA SEREDIN
	VIRGIL SHAW
	SUE TEAGARDEN
	BEN WEAVER
	KEVAN MILLER
	MATTHEW JOHNSTON

Maverick Studios

Animation Director	ROBERT VALLEY
Animators	PAM COOKE
	STEWARD LEE
	GARRET SHELDREW
	SHANE ZALVIN
Assistant Animators	JEFF BAILEY
	DAN FILIPPIN
	LANCE HUGHES
	BOSCO NG
	ASHLEY LENZ
	ALEXANDER LEUNG
	ASHLEY McGOVERN
	JULES MARINO
	CHRISTOPHER PETROCCHI
	JOHN VALLEY
	KATHY WHYTOCK
Producer	JEANNE REYNOLDS

Red Rover Studios

Animation Directors	PETE CANDELAND
	ANDREW KNIGHT
Animators	IAN BLUM
	HONG KIM
	JOHN MORGAN
	KEITH OLIVER
	JENS PINDAL
	ROB SHEDLOWICH
Assistant Animators	ROB BARTON
	MIKE TYMOCHKO
F/X Animators	HONG KIM
	IAN MAH
F/X Assistant Animator	PAMELA PAGAYONAN
Producer	NIKKI KEFFORD
Line Producers	LAURA CARNIELLO
	RANDI YAFFA
Production Coordinators	ZAIRA CANDELAND
	ANN GIAVEDONI
Production Assistants	FRANCO BIANCHI-FASANI
	BRENT FORREST
	JUSTIN LEE

Screen Junkies

Art Director	DEBORAH WOMACK
Production Coordinator	NIKI GIBBS
Artworkers	ROZ BLOCKSTROM
	ANGELINE De SILVA
	DINO DEMOSTHENOUS
	JANICE DOBSON
	LOUISA DUTHIE
	PAULA GOGGARD
	LISA HILL
	LYNETTE HODSON
	NICOLA IBBOTSON-GUE
	PETER MAYS
	MARTIN OLIVER
	SUE PLUMMER
	MARK SHEPHERD
	RACHAEL STEDMAN
	SUE TONG
	TIM TOWNSEND
Checker	DAVID INGHAM
Production Assistants	TIFFANY MABERLEY
	MARTIN WISEMAN
Runners	DAVID FOLDVARI
	STEPHAN PRYCE

Stardust Pictures

Layout Artists	BRENDAN HOUGHTON
	NEAL PETTY
Animators	DINO ATHANASSIOU
	KATHERINA MANOLESSOU
	PANAGIOTIS RAPPAS
	SHARON SMITH
	ROB STEVENHAGEN

Princess Budou, which were loosely based on *The Arabian Nights.* Amano, together with creative consultant Noriaki Kaneko, joined the director and composer to create a visual narrative which they sketched, or storyboarded. Serving rather like a script or a libretto, these storyboard sketches became the foundation from which the music and film were built.

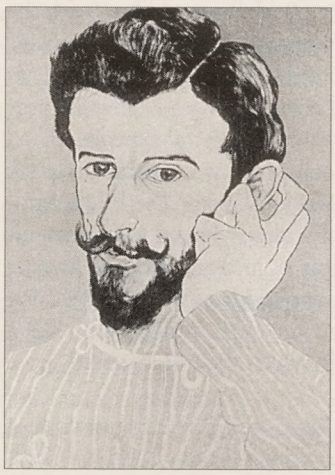
Newman, who is an unabashed opera fan, approached the composition process "operatically," writing motives for each of the principal visual "characters" in the film. He describes the architecture of the work as a "cathartic arch form," generally conceived in two large parts, roughly dividing the film in half. The first half of the film, a surrealistic world populated by symbolic demons and images of desire, serves as a kind of exposition, unsettled and disturbing at times, as the prince and princess seek a deeper union that will bring them eternal happiness. As such, the music becomes more settled over time, but not without moments that will surprise and perhaps even astonish.

Very subtly, Newman has used contemporary electronics in orchestrating the work, including four keyboard players performing with the orchestra. "We used samples of a great many things: a female voice, ethnic instruments like the Chinese *erhu,* ambient sound effects, electric guitar sounds, and even a contemporary drum loop," says Newman. Electric violin is featured, as are the percussionists, who will be playing a variety of instruments, including Japanese taiko drums and Korean bending gongs. Electronic processing on solo flute, bassoon, and trumpet (with microphones placed near the players on stage), and the careful integration of the sampled sounds played by the keyboard players, give the audience an experience which simulates the sound in a movie theater.

Newman hopes this project is just the beginning of collaborations between the arts institutions of Los Angeles and Hollywood: "Imagine an opera that brings together the total creative resources available in Hollywood. It would be fantastic."

— Dave Kopplin

Shéhérazade
Maurice Ravel (1875-1937)



Ravel's *Shéhérazade* is only indirectly related to *The Arabian Nights,* the literary collection on which it is ostensibly based. The work is a cycle of three songs, settings of texts by the French symbolist poet Tristan Klingsor (a.k.a. Léon Léclère). Klingsor – his Wagnerian *nom de plume* notwithstanding – was inspired to write his "hundred oriental fantasies" by Nikolai Rimsky-Korsakov's sprawling orchestral fantasy *Scheherazade* (more on

that below). Ravel, too, had long harbored a deep admiration for Rimsky's music, and had started to write an opera about Scheherazade during his student days.

All that remains of that project is its overture, but the idea of composing something somehow related to *The Arabian Nights* lingered in Ravel's mind. When he encountered Klingsor's verses, he asked the poet to read the collection aloud. The rhythm of the spoken French verses governs the declamation of the text in the songs, with Ravel's orchestra adding descriptive and atmospheric touches to the narrative. The work, which premiered in 1904, is, along with his String Quartet, one of Ravel's first masterpieces, and his first work to show his capacity for setting words in a way that reflects the natural flow spoken French but sounds like song at the same time. He uses the orchestra sparingly in *Shéhérazade,* spinning fine textures for the winds, asking the strings to play quietly in a way that gives them a delicate shimmer, and using the harp, one of the most subdued instruments in the orchestra, to great effect, especially in the first song. That's one of the hallmarks of French music from the late 19th and early 20th centuries – it relies on a large orchestra which the composer rarely asks to play all at once.

The opening song, "Asie" ("Asia") is the longest and most complex of the cycle. Ravel immediately takes the listener to the exotic locale of Scheherazade's perfumed harem with a languid and sultry opening motif for the oboe. The text offers several opportunities for descriptive writing for the orchestra as it conjures the wonders of Asia, not least with lines like "I want to go away to isles of flowers as I hear the perverse sea sing over an old bewitching rhythm" or "I want to see Damascus and the towns of Persia with floating minarets in the air."

"La Flûte enchantée" ("The Magic Flute") tells of a woman who hears her lover playing the flute in the distance, and she sings, "Every note floats from the flute to my cheek like a mysterious kiss." The poem offered Ravel the opportunity to write music of great delicacy for the winds, especially, of course, the flute.

The final song, "L'indifférent," is intimate and subdued, suffused with a sensuality the poem, with its sexually ambiguous subject, seems to call for. The "Indifferent Man" of the title has soft, girlish eyes and a carriage both feminine and world-weary. Some have suggested that the song is as close to musical autobiography as Ravel ever got.

Scheherazade
Nikolai Rimsky-Korsakov (1844-1908)

Rimsky was at his compositional apex in 1888 when he decided to flex his musical muscles with a large-scale orchestral work based on *The Arabian Nights.* What resulted has become one of his most popular compositions, a four-movement suite based loosely on the *Nights.* Wagner and *leitmotifs* were all the rage at the time, but Rimsky was loath to systematically assign a musical theme to every emotion and character in the piece. He did, however, give Scheherazade a voice in the form of the solo violin, while the glowering theme for brass and lower strings that opens the work represents her bloodthirsty

Assistant Animators	KATERINA KREMASOTI DAVE McFALL MIKE PFIEL
Background Design	NEIL ROSS
Styling Treatment	BRENDAN HOUGHTON ALAN KERSWELL
Production	PANAGIOTIS RAPPAS GAYLE MARTIN MARTYN JONES CHRIS HARALAMBOUS
Yowza Animation	
President	CLAUDE CHIASSON
Lead Animators	LARRY CARIOU ROGER CHIASSON GREG HILL
Assistant Animators	VITTORIA BOLOGNA MIKE DEMUR JAMES McCRIMMON
Production Manager	PIERRE CHIASSON
Camera	CEREFINO ASIDO
Audio Design by	JOHN KURLANDER
Sound Advisor	MARTY FRASU
Music Consultant	KRYSTYNA NEWMAN
Music Preparation by	JOANN KANE MUSIC SERVICE
Kraft/Benjamin Production Coordinator	ADRIANA GETZ
Camera Services and Opticals Provided by	BUENA VISTA IMAGING
Optical Supervisor	MARK DORNFELD
Cameraman	JIM FARRELL
Digital and Camera Facilities Provided by	KING CAMERA SERVICES
Digital Artist	TIM BARTER
Technical Director	CHRIS KING
Cameraman	MIKE L. SMITH
Camera Services Provided by	MESSY OPTICS
Cameraman	CARTER TOMASSI
Xerography Services Provided by	JUDI CASSELL THE BAER ANIMATION COMPANY, INC.
Digital Scanning and Laser Film Recording by	DIGITAL FILMWORKS EFILM
Digital Opticals by	ENCORE VISUAL EFFECTS
Digital Compositor	Kent Feeler
Electronic Post Production by	ENCORE VIDEO
Colorist	Linda Olague
Negative Developing Services Provided by	FOUR MEDIA FILM LABORATORY
Lab Services Provided by	FOTOKEM
Negative Cutting by	MARK LASS
Telecine Transfers by	SUNSET POST
Screening Rooms Provided by	SUNSET SCREENING ROOM CHARLES AIDIKOFF SCREENING ROOM
Color by	CFI
Public Relations	ROGERS & COWAN BWR PUBLIC RELATIONS

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1001 Nights – Synopsis

1001 Nights delves into an exploration of the flights of fantasy and the uncertain moments that occur when a man and woman are brought together by destiny to discover desire, passion, and love.

In this fantastic world of surreal imagery, there is a beautiful female, *Budou*, who is produced and toyed with by the great *Carnival of Life*. A white *Camel*, which represents a sense of freedom, flies among a procession of angels and demons in the Carnival. Taken by Budou's beauty, the *Head of Carnival*, a godly orchestrator of all life, seduces her dreams, filling her thoughts with desires that mingle with the purity of her own conscience. The Head of Carnival dispatches a minion, *Derrish*, to watch over her as the game unfolds...

The Carnival of Life carries Budou over the star of *Kamaal*, a young man obsessed with his own vanity. Believing his own body to be the center of all life, he unwittingly irradiates his own minion, *Mamune*.

As Kamaal sleeps, Mamune is alarmed to see the monstrous Carnival approaching, and the great hands of Carnival gently lay Budou beside Kamaal. Mamune examines Kamaal's new companion, transfixed by Budou's beauty. The giant Carnival then carries them all away from Kamaal's star.

Before they disappear from view, the two minions, Mamune and Derrish, escape from the Carnival. The two of them toy with each other as they fly into magical gardens and cavernous forests. As Budou and Kamaal lay sleeping beside each other, Derrish awakens Kamaal by kicking his nose, and the two minions present the beautiful Budou to him.

At the sight of Budou, Kamaal is overcome with desire. Budou awakens to find herself wearing his ring, and when she sees Kamaal she is immediately attracted to him. They kiss, and their passion increases until they lose themselves in each other . . .

Awakening, Budou finds herself alone. She walks towards her balcony, and with thoughts of Kamaal's betrayal she leans forward and slips off the balcony into the dark abyss below.

Mamune, who had been following Budou in order to find out why Kamaal did not stay with her, dives to catch up with Budou, becoming a mist that enters into Budou's body. Budou slows and gracefully somersaults into the waiting outspread wings of the white Camel.

Budou's ring, which Kamaal is wearing, begins to radiate a bright light. Sitting next to a shallow pool, Kamaal observes his own beautiful reflection in the water. The ripples in the pool clear to reveal a colorful image of Budou. Kamaal reacts, unsure why he should be thinking so strongly of her.

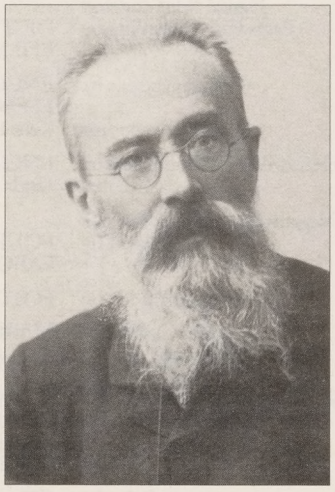
Derrish, who has been watching Kamaal, sees the flash of the Camel's white wings in the distance, and pushes Kamaal into the pool. Kamaal breaks the surface of the water at the bottom of the pool and falls onto the white Camel and into Budou's arms.

Pursuing them is a murky shape that becomes a terrifying hand which grabs for Budou and Kamaal, but the Camel flies out of reach. The blackness continues to chase them, until the Camel flies up towards the Arabian moon and into new lands. The Head of Carnival emerges from the sky to reclaim Budou and Kamaal.

As the two of them begin to despair, Budou's ring on Kamaal's finger begins to radiate a magical aura. A similar aura emanates from the ring of Kamaal on Budou's finger. The Camel begins to change form, releasing energy which disintegrates the approaching whirlwind of the deathly Carnival. The two lovers have instigated the birth of a new star – their own kingdom.

Budou and Kamaal have now found their love. As they kiss, Mamune and Derrish fly forth from them and find themselves alone. The Head of Carnival returns and observes his minions imitating the behavior of the two lovers. Unable to regain Budou and Kamaal, he takes back the elements he had placed within them, and captures Derrish and Mamune in two gigantic hands, as a child would a butterfly. ❑

husband. Other than that, many themes recur throughout the piece but are rarely representational.



In the first movement, the Sultan's foreboding theme transforms into the rolling music of the sea on which Sinbad's ship sails. In *The Arabian Nights,* Scheherazade told the Sultan the tales of the seven voyages of Sinbad, but, rather than delineate each voyage, Rimsky provides picturesque moments suggesting various, unspecified episodes from Sinbad's adventures.

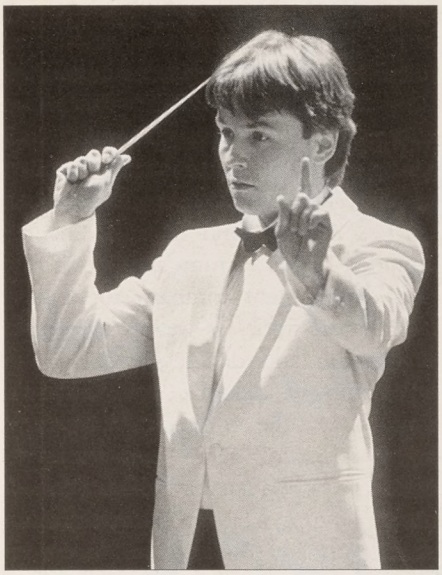
The second movement uses a narrative found throughout the *Nights,* that of a Kalender Prince – a Prince disguised as a beggar – as its basis. The movement acts as a sort of scherzo in the suite, and, at certain places, Rimsky indicates specific episodes and characters. For example, at one point, he recasts the Sultan's theme for trombones and basses to suggest that a fight might be taking place, and later on, when he spotlights the piccolo, he noted that it represents Sinbad's mighty bird, the Roc, in flight.

The "Young Prince and the Young Princess" is love music of the most voluptuous variety, with prominent contributions from the solo violin as Scheherazade narrates the tale. The work closes with a sprawling final movement that recalls many of the themes heard in the preceding sections before breaking into a swirling orchestral tempest. After the ship is dashed on the rocks, the movement closes with a relaxed version of the Sultan and Scheherazade's themes as the stories end and the Sultan spares his wife's life. ❑

— John Mangum

Dave Kopplin is editor of the Hollywood Bowl *magazine and a lecturer in music at Loyola Marymount University.*

John Mangum is a Ph.D. candidate in history at UCLA and the assistant editor of Hollywood Bowl *magazine.*



ESA-PEKKA SALONEN, the 10th conductor to head the Los Angeles Philharmonic, began his eighth year as Music Director in October. Salonen has been one of the world's most sought-after conductors since he made his brilliant London debut with the Philharmonia Orchestra in 1983. One year later, he made his American debut with the Los Angeles Philharmonic and has conducted the Orchestra every season since.

Salonen and the Philharmonic have won extensive critical praise for their national and international tour appearances and for their recordings on Sony Classical. Their world-premiere recording of Lutoslawski's Symphony No. 4 (a Los Angeles Philharmonic commission) was awarded a Grand Prix du Disque. A 1996 compact disc of the three Bartók Piano Concertos with soloist Yefim Bronfman received a Grammy for Best Instrumental Performance with Orchestra. Their second all-Lutoslawski disc received the Deutsche Schallplatten Prize. The recently released Philharmonic recording of Mahler's Symphony No. 3 has been widely acclaimed, being described as "an ideally vital and articulate performance" *(BBC Music).*

Salonen is also active as a composer; he conducted his LA Variations in its world premiere with the Philharmonic in January 1997. The work was among the repertoire on the Orchestra's 1998 European tour. Salonen's latest work, Gambit, received its American premiere during the opening week of the Philharmonic's 1998/99 season. Esa-Pekka Salonen was born in Helsinki in 1958. After studies at the Sibelius Academy in Finland and with Franco Donatoni and Niccolò Castiglioni in Italy, he made his conducting debut with the Finnish Radio Symphony Orchestra in 1979.

Whether on the opera or recital stage, as a proponent of new music or musical theater, or in television or recording, soprano **DAWN UPSHAW**'s ability to reach to the core of text and music has earned her the devotion of an exceptionally diverse audience throughout the world. She is a favored partner of leading musicians and stage directors of our day, including Esa-Pekka Salonen, Peter Sellars, and Robert

Wilson. In 1999/2000, Upshaw will participate in world premieres by John Harbison and Esa-Pekka Salonen. As a recitalist, her freshness of conception and natural manner are credited with helping to revitalize the song recital. Deeply involved in the music of our time, she has brought it to a wider public than perhaps any other singer of her generation. She began her career as a winner of the 1984 Young Concert Artists auditions and the 1985 Walter W. Naumburg Competition, and she was a member of the Metropolitan Opera Young Artists Development Program, which provided her first appearances on the opera stage. She makes her Bowl debut with this performance.

To think like a painter, a printmaker, an animator, a movie maker, a video game creator, a book illustrator, a scenic designer, and a stained glass artist is to think like **YOSHITAKA AMANO.** Going against Japanese tradition and precedent, Amano entered the animation world at the age of 15 by landing a job creating characters for the venerable Tatsunoko Studios, home of such perennial favorites as "Speed Racer." Sketching furiously in a secret room, and reporting directly to the president, Amano's precocious talent gave birth to such classics as "G-Force," which is still shown today on the Cartoon Network.

After leaving Tatsunoko at age 30, Amano won a coveted position as the illustrator of a seven-page monthly feature in *Science Fiction Magazine*. Since then, Amano has published 17 illustrated fantasy books which have sold more than one million copies. Additionally, his cover illustrations have appeared on more than 500 book jackets, including the long-running series, "Guin Saga." Amano's success in fantasy illustrating won him access to another artistic format in the 1980s – video games. More than 25 million copies of his 10 video games have been sold and include the successful "Final Fantasy" series. Two new games are set for release in 1998.

In November 1997, Amano mounted his own U.S. debut exhibition. The next year heralded the launch of Amano's first character created for the American market. Inspired by New York egg cartons, "Skip E. Carton" and his foodie friends from "New Yolk" will delight American children in the same way Amano's Tatsunoko-era creations won the hearts of two generations of Japanese children.

Composer **DAVID NEWMAN** has scored over 60 films and recently received an Academy Award nomination for his score to the animated feature, *Anastasia*, Newman considers this **FILM**HARMONIC project a groundbreaking endeavor and a career milestone.

Son of film music pioneer Alfred Newman, David picked up the violin at age seven, beginning piano studies three years later. After earning his Bachelor's degree in Violin Performance, and his Master's

degree in Conducting Performance from the University of Southern California, David worked as a studio musician while pursuing a career as a classical conductor.

Newman's transition to composing came in the late 1970s with such early efforts as the sci-fi horror comedy *Critters*, the animated classic *The Brave Little Toaster*, and the black comedy *Throw Momma From the Train*. It was director Danny DeVito who offered Newman an opportunity to score his first major motion picture, subsequently calling upon Newman for *The War of the Roses*, *Hoffa*, and the recent children's comedy, *Matilda*.

In 1987, Newman was selected by Robert Redford as musical director of the Sundance Institute. During his tenure he wrote an original score and conducted the Utah Symphony Orchestra for the classic silent motion picture, *Sunrise*, which opened the Sundance Film Festival in 1989. As a benefit for the Film Music Preservation Program at Sundance, he began to conduct a series of concerts with orchestras including the Utah Symphony, the Los Angeles Philharmonic at the Hollywood Bowl, and the American Symphony in New York.

Experimenting has been a hallmark of director **MIKE SMITH**'s career. His early innovative work in his native England combined techniques such as puppetry, live action, cut-outs, and traditional animation to create a style he calls both "theatrical" and "believable."

Smith fell into animation "by accident" when he was required to create an animated film in order to graduate from Farnham's College of Art and Design in West Surrey, where he studied from 1976 to 1979. After graduation, Smith built his reputation while freelancing in London for many major London films.

In 1987, Smith established his own studio, Felix Films. He became well-known for his inventiveness, which he attributed to his work on music videos, with their low budgets and tight schedules, encouraging him to take creative chances at blending techniques and styles. Smith has created animated music videos for Paul McCartney, Grace Jones, David Byrne, and Queen. Smith has done numerous animated television commercials, and his Levi's commercial won a Clio Award for best animation.

Smith went to work for San Francisco's Colossal Pictures in 1991, and won a silver Hugo Award in the Chicago International Film Festival. He then moved into feature animation and live-action, and has directed animated sequences in Oliver Stone's *Natural Born Killers* and *Tank Girl*. He also storyboarded sequences for Henry Sellick's animated feature film, *James and the Giant Peach*, and Francis Ford Coppola's live-action version of *Pinocchio*. Warner Brothers recruited Smith in 1996 to develop feature animation for their movie *The Spectre*.

(l-r) Director Mike Smith, composer David Newman, artist Yoshitaka Amano (seated), and CGI director/creative supervisor Nori Kaneko.

CGI Director **NORIAKI KANEKO** is a pioneer in the computer graphics industry. He is an international award-winning visionary creator, director, and artist, who uses the computer to create groundbreaking animation and visuals. His innovative artistic expressions, which range from photo-realistic, to cartoon, to pure aesthetic beauty for numerous media and formats, have always gone beyond what anyone thought was possible.

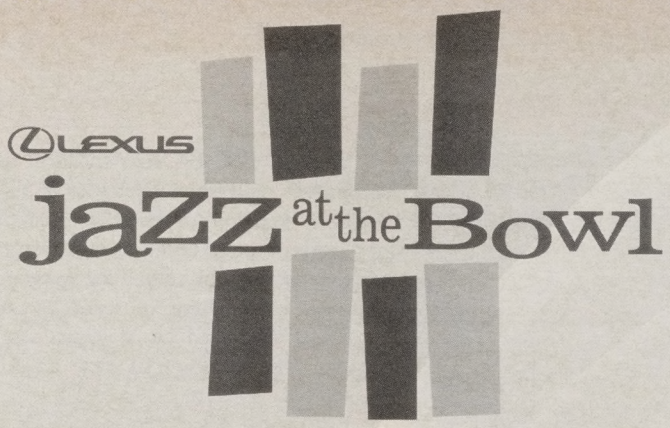
After receiving Bachelor's and Master's degrees in Art and Design from Musashino Art University in Japan, he was chosen to be a member of an elite team of artists to create computer graphics animation for an NHK television series – *The Universe Within*. This program went on to win over 20 international awards and thrust him into the forefront of the technological revolution in Japan.

He eventually moved from New York to Los Angeles, and in 1994, he co-founded Inertia Pictures as a production and development company to produce his original stories as well as to provide production and design services to the entertainment industry. At Inertia Pictures, he was the art director for a SEGA Saturn game, Special Effects Supervisor for *Swallowtail Butterfly*, a feature film, and created many other multimedia projects. He has written a feature film that combines traditional animation with computer graphics drawn from his love of comic books and Japanese Anime from his childhood (*Shutdown*), and is currently working on a 100% computer generated feature film called *Genera*. He is also creating a children's property with artist Yoshitaka Amano.

YUKIO SONOYAMA, producer, is Executive President of **BS24**, Japan's leading marketing and information services provider. With proven expertise in the integration of telecommunications, computer networks, IVR, Web services, and print and interactive media, BS24 provides customized business-to-business and business-to-consumer marketing strategies for more than 4,000 clients world-wide.

"*1001 Nights* is part of BS24's long-term desire to participate in, and to support, the making of unique artistic works and entertainment content," Sonoyama said. "As we seek out imaginative young people to join us in building our company, our involvement with projects such as *1001 Nights* will hopefully convey to prospective employees an impression that we are a creative, forward-thinking company."

Founded in 1982, BS24 is the first company in its field of business to be registered on the Tokyo Stock Exchange. ❑



Wednesday, September 8, 7:30 p.m.

"Jazz Royalty"

CARMEN BRADFORD

BIG BAND
ALUMNI ALL-STARS

THE CLAYTON-HAMILTON
JAZZ ORCHESTRA

Program selections and intermission will be announced from the stage.

Tonight's concert is generously sponsored by Lexus.

Steinway is the official piano of the Hollywood Bowl.

Ron Elliott is the chief piano technician for the Los Angeles Philharmonic Association.

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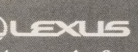
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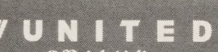
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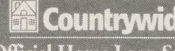
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Programs and artists subject to change.

A B O U T

Dear Music Lovers,

Good evening and welcome to what we believe will be another unforgettable night together. The pieces are in place for tonight's celebration in honor of two of jazz's most important ensembles: the Count Basie and Duke Ellington orchestras. In 1961 they made an historic recording together (*First Time: The Count Meets the Duke*). Having put together a band almost exclusively made up of ex-Basie members, we will be performing the music from that recording. The alumni members will also play Basie favorites.

Ms. Carmen Bradford, our vocal soloist, was also a touring member of the Count Basie Orchestra. You will soon discover why she was one of Basie's proudest discoveries.

Tonight's program is dedicated to the memory of one of jazz's vocal heroes, Joe Williams. Joe was originally supposed to be with us tonight and we feel it fitting to honor and celebrate him by giving this night to him.

We hope that you will enjoy tonight's musical fireworks. Sparks are sure to fly when these artists share the stage and we're glad you're here to experience it with us.

With warmth from your fan,

John Clayton
Artistic Director of Jazz
Los Angeles Philharmonic Association

About the Artists

JOHN CLAYTON is highly regarded as a performer, composer, and arranger, not only in jazz, but also in the popular and classical fields. He toured and recorded internationally with jazz pianist Monty Alexander and then began a two-year association with Count Basie and his Orchestra. Clayton is also a skilled classical player, having held the position of Principal Bass with the Amsterdam Philharmonic Orchestra for five years. Clayton is also active in music education, teaching at both USC and at UCLA. In November 1998, he was appointed the

Los Angeles Philharmonic's Artistic Director of Jazz. Clayton has gained worldwide attention for his many award-winning compositions and arrangements, including three Grammy nominations.

THE CLAYTON-HAMILTON JAZZ ORCHESTRA, co-led by bassist John

Clayton, and saxophonist **JEFF CLAYTON** and drummer **JEFF HAMILTON** – both artists with acclaimed careers of their own – has received critical and commercial praise for its rousing live concert and festival performances, and award-winning recordings. CD Review named the orchestra's first recording, *Groove Shop*, one of the best recordings of 1990. Esteemed jazz critic Leonard Feather awarded it his prestigious 26th- and 27th-annual "Golden Feather Award" as both 1990's and 1991's "Best Big Band." In addition to performing and recording on its own, the orchestra is in demand by artists such as Quincy Jones, Joe Williams, Diana Krall, John Pizzarelli, Ernestine Anderson, Benny Carter, and Dr. John. Their most recent recording, *Explosive* – featuring vibraphonist Milt Jackson – has just been released on Qwest Records.

Vocalist **CARMEN BRADFORD**, a Southern California native and daughter

of California musical icon Bobby Bradford, spent years performing and recording with such noted artists as James Brown, Tony Bennett, Joe Williams, Nancy Wilson, and Herbie Hancock. The legendary Count Basie heard her and asked her to become the vocalist for the Count Basie Orchestra in 1983. She remained with the Orchestra for nine years and recorded two Grammy Award-winning albums with them. In 1991, guitarist George Benson asked her to sing a duet with him on *Big Boss Band*, a recording that also received a Grammy Award. She has since embarked on a solo career with resounding success, including two highly-regarded recordings, *Finally Yours* and *With Respect.* ❑

Tonight's **BIG BAND ALUMNI ALL-STARS** represent a who's who of players, from the bands of the 1930s to the best bands of today. One band was common to most of them, maybe the swingingest, most hard-driving of them all, those bands assembled by William "Count" Basie. As you listen to these ensembles tonight, you can almost feel the energy that existed when the Basie bands took the stage.

Saxophones and Woodwinds
Frank Wess, alto
Danny House, alto
Frank Foster, tenor
Pete Christlieb, tenor
Jack Nimitz, baritone

Trombones
Dennis Wilson
Charlie Loper
Benny Powell
Bill Reichenbach

Trumpets
Byron Stripling
Frank Szabo
Bob Summers
Ron Stout

Rhythm
Gerald Wiggins, piano
Randy Napolean, guitar
Peter Washington, bass
Ed Shaughnessy, drums

Just a few of the bands represented:
Akiyoshi/Tabakin • Count Basie • Louie Bellson • Clayton-Hamilton • Benny Carter Duke Ellington • Bob Florence • Terry Gibbs • Dizzy Gillespie • Lionel Hampton • Woody Herman • Bill Holman • Thad Jones/Mel Lewis • Stan Kenton • Oliver Nelson • Buddy Rich • Supersax • Clark Terry • *Tonight Show with Johnny Carson* Gerald Wilson • and many, many others.

The Clayton-Hamilton Jazz Orchestra

Co-leaders: John Clayton, *conductor and bass soloist*
Jeff Clayton, *lead alto saxophone*
Jeff Hamilton, *drums*

Saxophones and woodwinds
Jeff Clayton, *lead alto*
Keith Fiddmont, *alto*
Charles Owens, *tenor*
Rickey Woodard, *tenor*
Lee Callet, *baritone*

Trumpets
Bijon Watson, *lead*
Eugene "Snooky" Young
Oscar Brashear
Clay Jenkins
Bobby Rodriguez

Trombones
Ira Nepus, *lead*
George Bohanon
Isaac Smith
Maurice Spears, *bass*

Rhythm
Bill Cunliffe, *piano*
Christoph Luty, *bass*
Jim Hershman, *guitar*
Jeff Hamilton, *drums*

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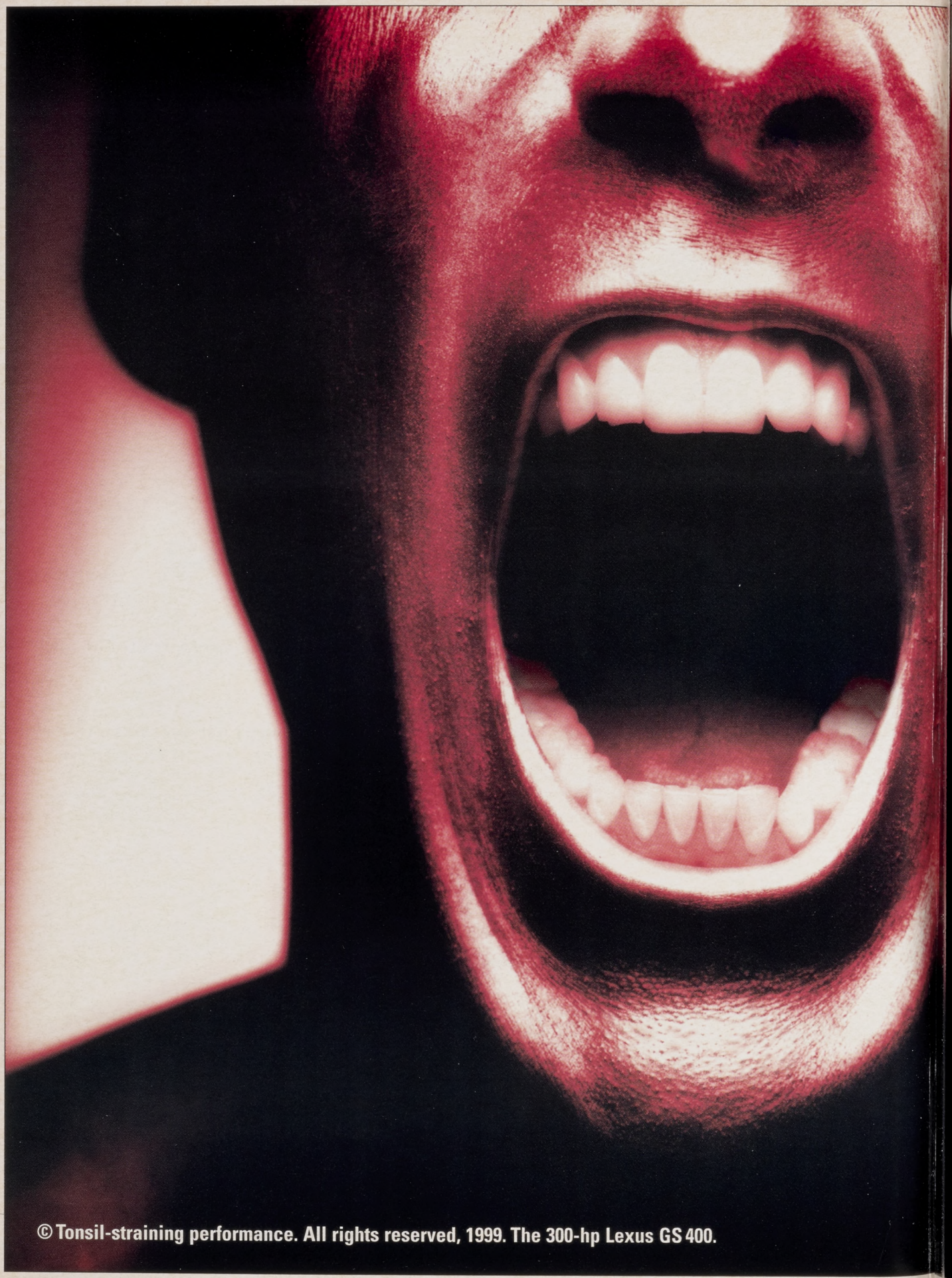

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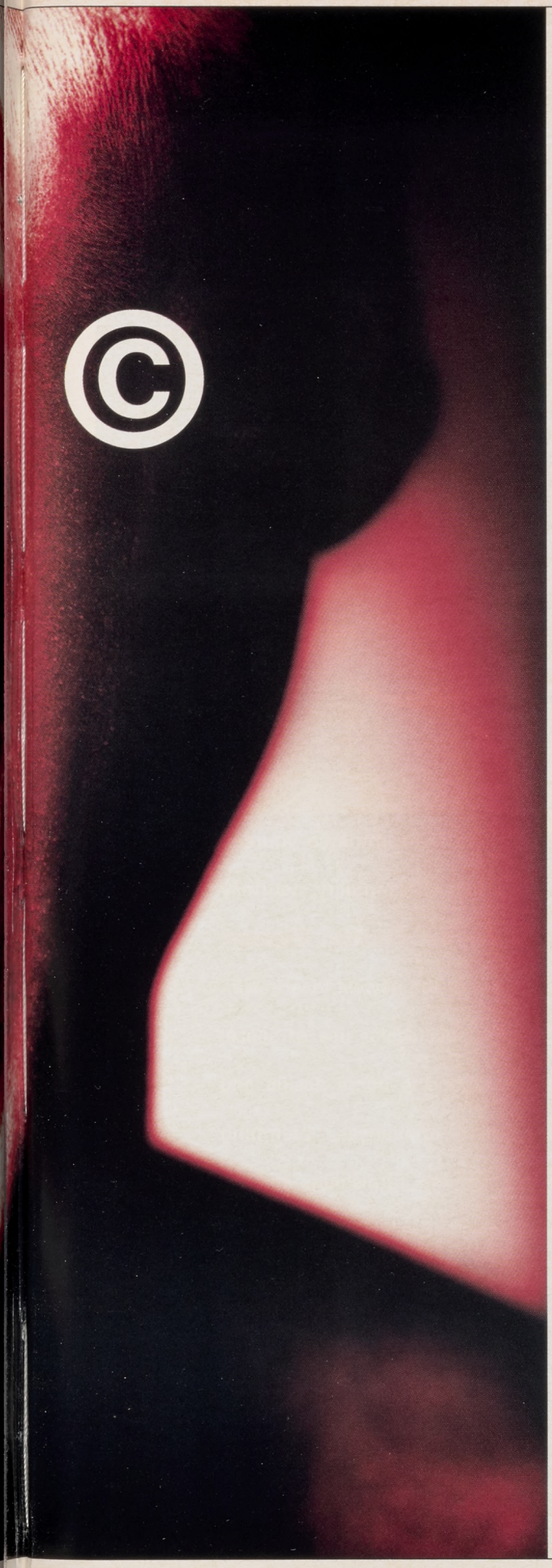

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HOLLYWOOD BOWL '99

Thursday, September 9, 8:30 p.m.

LOS ANGELES PHILHARMONIC
ESA-PEKKA SALONEN, conductor
YEFIM BRONFMAN, piano

ROSSINI — Overture to *Il signor Bruschino*

BEETHOVEN — * Piano Concerto No. 5 in E-flat major, Op. 73 ("Emperor")

Allegro
Adagio un poco moto —
Rondo: Allegro

MR. BRONFMAN

Intermission

BRAHMS — + Symphony No. 1 in C minor, Op. 68

Un poco sostenuto — Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio — Allegro non troppo ma con brio

Thursdays at the Bowl are generously sponsored by United.

* Recorded by the Los Angeles Philharmonic with pianist Alicia de Larrocha, Zubin Mehta conducting, for London/Decca Records.

+ Recorded by the Los Angeles Philharmonic, Carlo Maria Giulini conducting, for Deutsche Grammophon.

Steinway is the official piano of the Hollywood Bowl.

Ron Elliott is the chief piano technician for the Los Angeles Philharmonic Association.

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Programs and artists subject to change.

Overture to *Il signor Bruschino*
Gioacchino Rossini (1792-1868)

Rossini composed his one act farce *Il signor Bruschino* in 1813 for the Teatro san Moisè in Venice. He was a 20-year-old composer making a grueling ascent towards the summit of fame, something he would reach with his next two operas, *Tancredi* and *The Italian Girl in Algiers. Il signor Bruschino* contains more than a hint of the comic genius that would find its expression in works like *Italian Girl, The Barber of Seville,* and *La cenerentola.* The work's convoluted plot revolves around the attempts of the signor of the title to prevent his son's fiancée from marrying another man. Bruschino fails – his son is locked in an inn for failing to pay his bill, making it hard for the young man to keep his fiancée's attention – and has to yield to the marriage.

The overture opens with a puffed-up motif that could easily represent the blustering Bruschino. A unique effect – the second violins tapping their bows on their music stands (originally on the metal candle-holders attached to their music stands) – could represent the tut-tutting of the old signor, reprimanding his son's betrothed for her change of heart. Rossini provided no indication of dramatic associations, merely writing music that trips along gracefully and makes a delightful curtain-raiser in or out of the opera house.

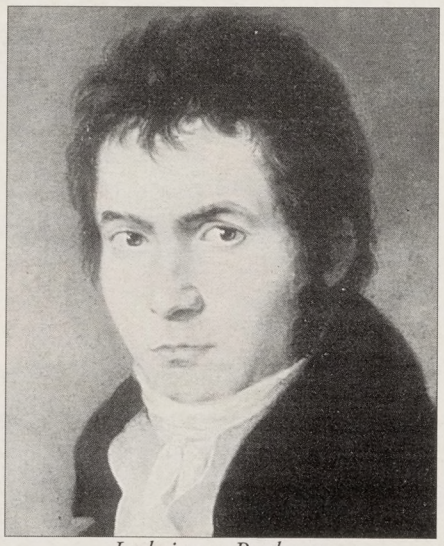
— John Mangum

Piano Concerto No. 5 in E-flat major, Op. 73 ("Emperor")
Ludwig van Beethoven (1770-1827)

At the beginning of May 1809, with Napoleon's army at the very gates of Vienna, the Austrian Imperial family and all of the court (including Beethoven's pupil, friend, and benefactor, the Archduke Rudolph) fled the city. On May 11 the French artillery, which commanded the heights of the surrounding countryside and had even penetrated outlying portions of the city proper, was activated. Beethoven's house stood perilously close to the line of fire.

Those who could not – or, like the ever-defiant Beethoven, would not – leave the city sought shelter underground. Beethoven found a temporary haven in the cellar of his brother's house. Imagine the composer, crouched in a very confined space, with heaven knows how many other frightened souls, trying to shield his already irreparably damaged ears from the din of volley after volley.

Once the bombardment had ceased and the Austrian forces had surrendered, the occupiers imposed a "residence tax" on the Viennese. Beethoven, on whom a sufficiently heavy financial burden had already been placed by the departure of the aristocrats who had guaranteed his income, described "a city filled with nothing but drums, cannon, marching men and misery of all sorts." A further blow fell with the imposition of travel curfews, which meant that Beethoven would be denied even the relative peace of his secondary lodgings in nearby Heiligenstadt. He consoled himself by railing, more often than not, against his one-time hero, Napoleon, and compiling a musical textbook for Archduke Rudolph.


Ludwig van Beethoven

After the summer he was able to get away from the city and return to composing, quickly producing back-to-back masterpieces in the "heroic" key of E-flat, the Piano Concerto, Op. 73 and the "Harp" Quartet, Op. 74. The grim experiences of the preceding months had clearly not diminished his creative powers.

With many of his circle returning to Vienna at the beginning of 1810, by which time a general armistice had been signed, life was returning to a semblance of normalcy for Beethoven, the French uniforms and the sound of the French language in the streets notwithstanding. There was, however, no opportunity to present the new Concerto. That had to wait until the following year, and then not in Vienna but in Leipzig, with one Friedrich Schneider as soloist. (Beethoven, who had written his four previous concertos for his own performance, was by now too deaf to perform with orchestra.) The work was received rapturously by the Leipzigers.

On the occasion of the Vienna premiere in February of 1812, the soloist was Beethoven's prize pupil, Carl Czerny. Interestingly, the Concerto itself failed to make much an impression on this occasion, largely, it would seem, because of the nature of the audience, a "Society of Noble Ladies of Charity" – i.e., a benefit audience – more receptive to the historic *tableaux vivants* that shared the bill with Beethoven. The one press review that has survived, from the periodical *Thalia,* took note of that fact, with an admonition to the composer as well: "Beethoven, full of proud confidence in himself, never writes for the multitude. He demands understanding and feeling, and because of the intentional difficulties, he can receive these only at the hands of the connoisseurs, a majority of whom is not to be found at such functions." With the "Emperor," Beethoven had created a truly symphonic concerto. Donald Francis Tovey, in his famous analysis of the "Emperor," wrote: "The orchestra is not only symphonic, but is enabled by the very necessity of accompanying the solo lightly, to produce ethereal orchestral effects that are in quite a different category from anything in the symphonies. On the other hand, the solo part develops the technique of its instrument with a freedom and brilliance for which Beethoven has no leisure in sonatas and chamber music."

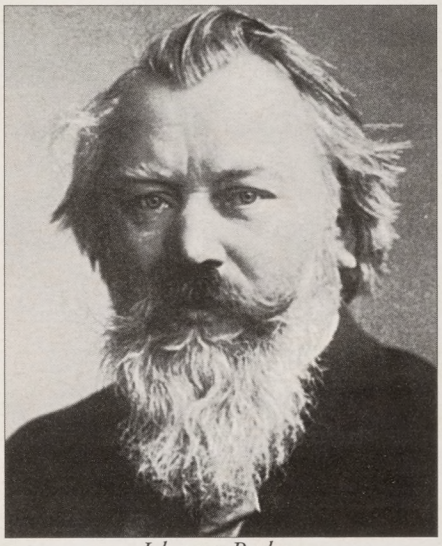
Nonetheless it was at that Vienna premiere that one appreciative connoisseur, a French army officer, supposedly called this "an emperor among concertos," a remark which is sometimes cited as the source for the nickname, although verification is lacking. It is more likely that "Emperor" was the brainchild of an early publisher. What-

ever its origin, the sobriquet seems wonderfully apt for music of such ringing, imperious grandeur.

— Herbert Glass

Symphony No. 1 in C minor, Op. 68
Johannes Brahms (1833-1897)

Brahms hardly had time again in his life to be as cautious as he was in producing his first symphony, a work he started in his early 20s but did not complete until some 20 years later, in 1876. What finally emerged was a



Johannes Brahms

tragic essay in the Classical-Beethovenian mold, which is to say that the grand dramatic conflicts and struggles are swept away in jubilant victory over all adversity, as in Beethoven's Fifth and Ninth Symphonies, the latter the piece that had generated the first symphonic stirrings in the young Brahms.

The introduction throbs with intensity. As if responding to his early idol Robert Schumann's injunction, "But where is Johannes? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies and try to make something like them," Brahms makes it known that he is indeed ready to let the drums sound.

This movement, and the fourth, are primers of the compositional methods Brahms practiced with utter mastery: motifs are transformed through changes of rhythm, dynamics, timbre; they are combined, fragmented, and developed with an unerring sense of their inherent possibilities.

The strength of Brahms' symphonic convictions is everywhere apparent, and his instinct for the scope and power of the form directly descended from Beethoven (whose Fifth Symphony's three-shorts-and-a-long rhythm Brahms was not loath to invoke repeatedly, and to distinctive effect). The entire first movement is keenly dramatic, nowhere more so than in the extended, slowly building passage leading to the recapitulation. Here, Brahms' sense of dynamic expansion is definitive; this is as grand a symphonic moment as he ever conceived.

The two central movements present the other side of the Brahmsian coin: melting "smiles through tears" lyricism and soaring expressiveness in an Andante that closes with those rapturous violin solos that must have paved the way to his Violin Concerto. These qualities are contrasted with the sinewy boisterousness of an Allegretto that has the same kind of dynamism as a scherzo by Beethoven.

The finale's introduction, in which fragments of the ensuing Allegro are passed before our eyes, is more extended than the first movement's and evolves a fearsomeness bordering on terror. This dark emotional tone is finally pierced by a radiant horn call and by a solemn chorale that speaks of deliverance and peace. Then, that theme begins which has been called Brahms' version of the "Ode to Joy" melody in the last movement of Beethoven's Ninth Symphony. In its reappearances this grand theme is a source of deep comfort, and in its radical transformations a nucleus for the imposing grandeur that unfolds on the way to blazing, unrestrained triumph.

The exultation here is universal, but it can also be seen as the highly personal expression of a composer who has agonized and labored and finally has vanquished self-doubts. It is as if Brahms is saying, "Here, now, I have produced a worthy symphony. I can let my joy be known." ❑

— Orrin Howard

John Mangum is a Ph.D. candidate in history at UCLA and the assistant editor of Hollywood Bowl *magazine.*

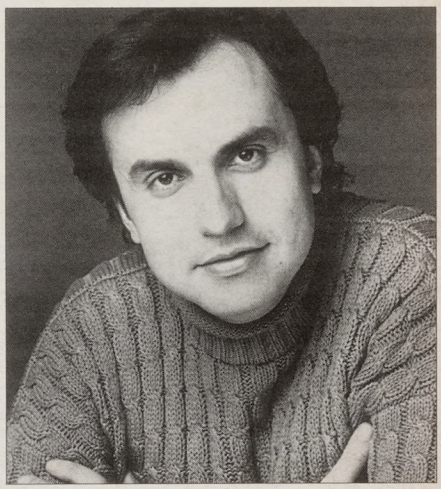
Herbert Glass, a columnist and critic for the Los Angeles Times *from 1971 through 1996, is also a frequent contributor to* Gramophone *and* The Strad. *He is English-language annotator for the Salzburg Festival.*

Orrin Howard, who annotated Los Angeles Philharmonic programs for more than 20 years while serving the Orchestra as Director of Publications and Archives, is currently the Philharmonic's Archives Advisor.

ABOUT THE ARTISTS

For information on Los Angeles Philharmonic Music Director **ESA-PEKKA SALONEN,** *please turn to page P-7.*

Russian-born pianist **YEFIM BRONFMAN** has firmly established himself in the upper echelon of world keyboard artists. His debut in 1975 at age 17 with Zubin Mehta and the Montreal Symphony brought him immediate international recognition and launched him on a worldwide career of orchestral performances, recitals, and chamber music appearances. The following year he made his debut with the Los Angeles Philharmonic under Mehta. Bronfman has gone on to become a frequent collaborator with Music Director Esa-Pekka Salonen and the orchestra. His recording of the three Bartók Piano Concertos, with Salonen and the Philharmonic, was awarded a 1997 Grammy in the category of Best Instrumental Performance with Orchestra. Bronfman last appeared at the Hollywood Bowl in July 1994. ❑



HOLLYWOOD BOWL 99

Friday and Saturday, September 10 and 11, 8:30 p.m.

"Great American Concert — Swing Night!"

HOLLYWOOD BOWL ORCHESTRA
JOHN MAUCERI, conductor
ROYAL CROWN REVUE, special guests
JAMES NAUGHTON, vocalist
GARY BOVYER, clarinet

BERLIN — **Let Yourself Go/ Steppin' Out With My Baby*

SHAW — Concerto for Clarinet
MR. BOVYER

Presenting JAMES NAUGHTON
John Oddo, piano
Songs of the Swing Era
I'm Just a Lucky So and So • Stardust • Moody's Mood for Love
The Folks Who Live on the Hill • Street of Dreams

ELLINGTON — *+ Night Creature*
Commemorating Duke Ellington's 100th birthday
Featuring the Hollywood Bowl Orchestra Jazz Ensemble

Intermission

Three by Ellington

with STRAYHORN arr. JACKSON — *Satin Doll*

with TIZOL, arr. GOULD — *Caravan*

arr. CLAYTON — *It Don't Mean a Thing (If It Ain't Got That Swing)* (First performance)

Presenting ROYAL CROWN REVUE
Music of the New Swing
Beware • Trapped (In the Web of Love) • Watts Local
Trouble in Tinseltown • What Ya' Doing Tonight?
She Walks on Fire • Mr. Meschugge • One-Eyed Cat

PRIMA, arr. HEALEY — *Sing! Sing! Sing!* (with fireworks)
Gene Evans, Special Effects Consultant
Fireworks by PyroSpectaculars

The September 10 concert is generously sponsored by Countrywide.

The September 11 concert is generously sponsored by Williams Communications Solutions

*Recorded on the album *Heatwave* by the Hollywood Bowl Orchestra with vocalist Patti LuPone, John Mauceri conducting, for Philips Classics Productions.

+Recorded on the album *Prelude to a Kiss* by the Hollywood Bowl Orchestra, John Mauceri conducting, for Philips Classics Productions.

Steinway is the official piano of the Hollywood Bowl.

Ron Elliott is the chief piano technician for the Los Angeles Philharmonic Association.

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The following words of swingmaster Duke Ellington, composer of *It Don't Mean a Thing (If It Ain't Got That Swing)*, were prophetic:

"We're not worried about posterity. We just want it to sound good now! … The truth is, you could take all the swing bands on the earth and drop them in the middle of the Pacific… you'd probably have swing music back, going strong…"

Even though swing bands weren't all dropped into the ocean, the music did drop from the public view for quite some time, fading out as the popular music of the day as rock 'n' roll and R & B began to overshadow it in the early 1950s. Swing languished in Davey Jones' musical locker, occasionally revived at the scattered high school reunion, "Swing Night" at the local Elks club, or by a tuxedoed wedding band.

No longer. From Gap ads and movies such as *Swingers* to the renaissance of Tony Bennett and two-tone shoes, swing is back like the Terminator. Invigorated by the energy of punk music and the dynamism of hip-hop, the swing revival of the 1990s has made swing music and dance *hip* again, validating Ellington's prophecy. Nightclubs throughout the US are introducing swing dance nights (interested parties please note: these classes regularly are attended by more women than men). In L.A. we have clubs like the Derby, which almost exclusively books swing music. There are even Latin swing bands – not to mention Royal Crown Revue's hit from *The Mask* (the 1994 film starring Jim Carrey), "Hey Pachuco" – reviving the music and dance of the swinging *pachucos* of 1940s Los Angeles. Swing has re-entered the popular consciousness with a vengeance.

But still, what is swing, exactly? Jazz bassist Charles Mingus called it "rotary perception." Ellington was less obtuse, saying: "Swing is an unmechanical but hard-driving and fluid rhythm over which soloists improvise as they play." A favorite definition is from Miles Davis: "If a guy makes you pat your foot, and you can feel it down your back, you don't have to ask anybody if that's good music or not. You can always feel it."

To summarize: if you can't feel it, it's not swinging.

This weekend's concerts celebrate this uniquely American art form. As we will experience in this program, swing is as American as umpires on strike, microwave popcorn, and coffee shops named after Melville characters.

Irving Berlin wrote ***Let Yourself Go*** and ***Steppin' Out With My Baby***. Indeed, Berlin's story is quintessentially ours. His father, a cantor, brought the family to the United States from Siberia while Irving was a child. The young Berlin (born Baline) started working in his youth as a singing waiter in New York City's Chinatown and eventually became one of the better-known songwriters in America (think *White Christmas, Blue Skies, Cheek to Cheek…*).

Clarinetist, composer, and bandleader Artie Shaw (b. 1910 and presently a resident of sunny Southern California) was an enigmatic and engaging figure in the Swing Era (the years roughly 1935 to 1945). He was known as much for his dashing good looks (and eight marriages) and energetic support of racial equality – he was the first white bandleader to hire a black singer, Billie Holiday, to front his band – as for his consummate playing and innovative compositions. At the height of his popularity in 1939, he quit music and moved to Mexico, returning in 1940/41 to form a new band with larger-than-usual forces, adding horns, woodwinds, and strings. The **Concerto for Clarinet** (1940) dates from this period. Unfortunately for us, Shaw quit music permanently in 1952.

Swing was *the* popular music for a time, permeating every level of our culture, from films and Broadway shows to radio broadcasts and dance/concerts. Popular tunes were originally introduced by singers of the day. It was their job to give a convincing and stirring performance of new songs so that the public would clamor to buy the sheet music or the recording. This was an easy job when the tunes were good but a daunting task when the tunes were bad. **James Naughton** (bio below) is our guest "songster" on this weekend, a vocalist who could sing from the phone book and convince us it's a classic.

Naughton is called upon this weekend to interpret songs that are truly timeless, songs written by the most important composers of the era. This year we celebrate the centenary of two of these exceptional talents: Duke Ellington and Hoagy Carmichael. Carmichael's ***Stardust*** has long been regarded as one of the best songs of the Swing Era. Victor Young, who penned the haunting ***Street of Dreams***, was a successful film composer of the era with over 160 film scores and numerous hits to his credit (Young played violin in Isham Jones' celebrated recording of Carmichael's *Stardust*, by the way).

Edward Kennedy Ellington – better known as the "Duke" – has been hailed as one of the preeminent figures in 20th-century American music. He was known for his elegance, charm, and refinement; his very presence seemed to elevate the proceedings.

He was also one of the first jazz composers to extend the boundaries of the old swing and New Orleans-style jazz bands, influenced not only by the jazz masters who came before him, but also by classical composers such as Stravinsky, Debussy, and Respighi. His works expanded in length and scope, approaching the symphonic, not only in the colors and timbres that he drew from the orchestra, but also in his technical mastery as a composer. Unfortunately, very few of his extended compositions were written for full orchestra (a practical consideration, since the opportunities for him to work with orchestra were few). ***Night Creature*** is an exception, a work which was conceived with an orchestra in mind. Originally recorded in 1963, it was orchestrated by Luther Henderson and Duke Ellington; this weekend's version has been reviewed and edited by Robert Sadin and John Mauceri. One is always struck by the fact that this work does exploit the colors of the jazz band and orchestra, yet it still *swings*.

Ellington was also known as an author of popular tunes. ***It Don't Mean a Thing (If It Ain't Got that Swing)***, from the film *Bubbling Brown Sugar*, was a 1932 hit. ***Caravan*** (1937) co-written with the Ellington band's long-time trombone player Juan Tizol, is another early hit. ***I'm Just a Lucky So and So*** was a 1945 song introduced by the under-appreciated jazz baritone, Al Hibbler. ***Satin Doll*** (1958),

ABOUT THE PROGRAM

written with his long-time collaborator Billy Strayhorn, was a 1958 hit. It has become a classic, recorded by scores of artists, including Ellington, Count Basie, David Grisman, Bobby Short, Frank Sinatra, and Tom Jones, among many others.

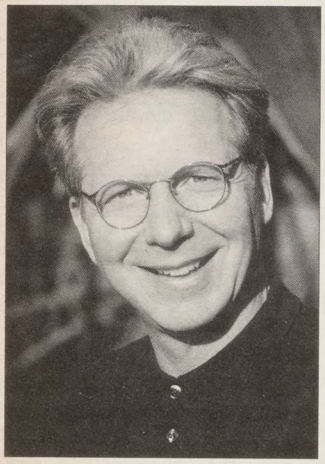
The Los Angeles-based **Royal Crown Revue** (see below) has been in the vanguard of the swing revival. They celebrate the martini-swilling, close-dancing hipsters of old Rat Pack as much as they revel in the distorted guitar licks and the on-stage energy of the Ramones and the Sex Pistols. Their music has caught on big time, joining the national consciousness through jazz festival gigs, television appearances *(Late Night with Conan O'Brien* and the *Today* shows, among others), car commercials, Olympics skating routines, and even the Miss America Pageant. An important thing to remember when listening to this high-energy ensemble is that swing dancing – sultry, sexy, hip-swinging, close-touching, rollicking, and acrobatic "whooshing" that can take your breath away – has enjoyed a revival in tandem with swing music.

They're a hard act to follow, but the fireworks *will* fly as Louis Prima's ***Sing! Sing! Sing!*** (1937), a work made famous by clarinetist Benny Goodman and drummer Gene Krupa as well as by the film the *Benny Goodman Story*, brings this swinging program to a close with an appropriate bang-shang-a-lang. ❑

— Dave Kopplin

Dave Kopplin is editor of Hollywood Bowl *magazine.*

ABOUT THE ARTISTS

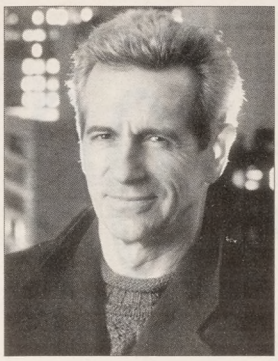


This summer, **JOHN MAUCERI** returns to the Bowl for his ninth season as Principal Conductor of the Hollywood Bowl Orchestra, having served at the helm since its inception in 1991. He has served as Music Director of three opera companies – Washington Opera (Kennedy Center), Scottish Opera (Glasgow), and Teatro Regio (Turin, Italy) – as well as Music Director of the Kennedy Center's Orchestras and of the American Symphony Orchestra in Carnegie Hall. He has conducted many of the world's greatest symphony orchestras on both sides of the Atlantic, as well as opera companies including the Royal Opera, Covent Garden, La Scala, the Metropolitan Opera, and the San Francisco Opera. Mauceri has been one of the principal forces behind the movement to preserve two of America's great art forms — the American musical and music for the American cinema. His writings and performances have significantly expanded the definition of American music, as well as twentieth-century music. In December, Mauceri was selected by CNN for its "Voices of the Millennium," a series of interviews with the world's most important voices of change. Mauceri has recorded extensively for Philips Classics with the Hollywood Bowl Orchestra and for London/Decca, principally their Kurt Weill and *Entartete Musik* series, and has won numerous awards, most recently the Berlin Prize from the American Academy in Berlin, the first time they have so honored a musician. The prize will enable Mauceri to complete his book on twentieth-century music and the influence of World War II on the classical music world. His recordings have received a Grammy, an Edison Prize, four Deutsche Schallplatten prizes, the Diapason d'Or, and a Billboard "Album of the Year" award. As a producer, he has won a Tony, as well as an Olivier Award, and in 1995 and 1999 he won Emmys as a writer for television.

THE ROYAL CROWN REVUE has almost single-handedly ushered in the swing revival that is sweeping the nation. This Los Angeles septet, which just released its fourth album last fall, has been at the vanguard of the swing music and dance craze for 10 years. Though they wear 1930s and '40s-style garb and occasionally affect the mannerisms of the swing era – zoot suits, wide ties, snazzy fedoras, trumpets and saxophones, mixed with stage lingo straight out of film noir, for example – their performances are a contemporary and compelling mix of big band-style swing, be-bop, R & B, rockabilly, and calypso, all infused with the energy of rock music. Though once known mainly as a revival band, the Royal Crown Revue now tours regularly, playing to packed houses and sold-out shows throughout the country. The group makes its Bowl debut this weekend.

ROYAL CROWN REVIEW SONG CREDITS

Beware: Original arrangements by Bill Ungerman, with additional orchestrations and arrangements by Red Young.
Trapped (In the Web of Love): Composed by J. Burns; original arrangements by Bill Ungerman; additional orchestrations and arrangements by Red Young.
Watts Local: Composed and arranged by Mando Dorame.
Trouble in Tinseltown: Composed by Bill Ungerman, James Achor & Eddie Nichols; original arrangements by Bill Ungerman; additional orchestrations and arrangements by Red Young.
Watcha Doin' Tonight: Composed by Bill Ungerman, Eddie Nichols & Mando Dorame; original arrangements by Mando Dorame, additional orchestrations and arrangements by Red Young.
She Walks on Fire: Composed by Eddie Nichols; original RCR arrangements; additional orchestrations & arrangements by Red Young.
Mr. Meschugge: Composed and arranged by Bill Ungerman; additional orchestrations and arrangments by Joe Altruda.
One Eyed Cat: Composed and arranged by Bill Ungerman; additional orchestrations and arrangments by Joe Altruda.
Hey Pachuco!: Composed by Eddie Nichols, James Achor & Mando Dorame; original arrangements by Bill Ungerman; additional orchestrations & arrangements by Red Young.



From Broadway and regional theater, to television and films, actor **JAMES NAUGHTON** has won critical acclaim in dramas, comedies, and musicals. He won two Tony Awards as Best Actor in a Musical for his portrayal of media-savvy lawyer Billy Flynn in the Broadway hit *Chicago* (1997) and for his role as a film-noir detective in *City of Angels* (1990), which also earned him a Drama Desk Award. Naughton made his New York debut as Edmund in Arvin Brown's production of *Long Day's Journey Into Night*, winning immediate recognition for his performances. Naughton's film credits include *The Good Mother*, opposite Diane Keaton, and *The Glass Menagerie*, with Joanne Woodward, among many others. Naughton makes his Bowl debut with these performances.

Clarinetist **GARY BOVYER**, "a virtuosic and passionate soloist" according to the *Los Angeles Times,* is in his fourth season as principal clarinetist of the Hollywood Bowl Orchestra. He serves that same role with the Long Beach Symphony and was formerly a principal clarinetist with the Los Angeles Opera Orchestra and the Jerusalem Symphony. He received his Master of Music degree from the Juilliard School where he was a pupil of the legendary Joseph Allard. Bovyer spends much of his professional time in the studio playing soundtracks for films. He's worked with numerous composers including David Newman, James Horner, and Danny Elfman and he can be heard most recently on the soundtracks for *Mystery Men, Instinct, Titanic*, and *Anastasia*. He is also a member of Pacific Classical Winds, a period instrument ensemble, and is on the faculty at Pomona College. ❑

The Hollywood Bowl Orchestra

John Mauceri, Principal Conductor

September 10 & 11, 1999

First Violin
Bruce Dukov, *Concertmaster*
Rachel Purkin, *Principal*
Jay Rosen, *Associate Principal*
Rebecca Bunnell
David Ewart
Juliann French
Marilyn Harding
Tammy Hatwan
Katia Popov
Debra Price
Chris Reutinger
Kathleen Robertson
Guillermo Romero
Mari Tsumura

Second Violin
Robin Olson, *Principal and Associate Concertmaster*
Patricia Johnson, *Associate Principal*
Jennifer Bellusci
Nicole Bush
Pamela Gates
Tiffany Hu
Razdan Kuyumjian
Natalie Leggett
Liane Mautner
Carolyn Osborn
Olivia Tsui
Vivian Wolf

Viola
Ben Simon, *Principal*
Janet Lakatos, *Associate Principal*
Margot Aldcroft
Matthew Funes
Carrie Holzman-Little
Carole Kleister-Castillo
Andrew Picken
Larry Prescott
Robin Ross
Harry Shirinian

Cello
Armen Ksajikian, *Principal*
Larry Corbett, *Associate Principal*
Matthew Cooker
Todd Hemmenway
Dane Little
Steve Richards
Sebastian Toettcher
Kevan Torfeh

Bass
Timothy Barr, *Principal*
Denise Briese, *Associate Principal*
Jeff Bandy
Gary Lasley
Barry Newton
Ken Wild*

Flute
Louise DiTullio, *Principal*
Larry Kaplan
Steve Kujala

Oboe
John Ellis, *Principal*
Chris Bleth
Catherine Del Russo

Clarinet
Gary Bovyer, *Principal*
Michael Grego
Larry Hughes

Bass Clarinet
Mike Vaccaro

Bassoon
Carole McCallum, *Principal*
Judy Farmer
Allen Savedoff

Saxophone
Doug Masek, *alto**
Richard Mitchell, *alto**
Doug Marquese, *tenor**
John Yoakum, *tenor**
Beverly Dahlke-Smith, *baritone**

French Horn
John Reynolds, *Principal*
Mark Adams
Joseph Meyer
Todd Miller

Trumpet
Warren Luening, *Principal**
Jon Lewis, *Associate Principal*
Rob Frear
Marissa Benedict
Kevin Brown
Jeff Bunnell*
Dennis Farias*
Ron King*

Trombone
William Booth, *Principal*
James Sawyer
Alex Iles*
Alan Kaplan*
Bob McChesney

Bass Trombone
Robert Sanders
Ken Kugler*

Tuba
James Self, *Principal*

Guitar
Paul Viapiano*

Harp
Mindy Ball, *Principal*

Keyboards
Alan Broadbent, *Principal**

Timpani
Don Williams

Percussion
Wade Culbreath, *Principal*
Greg Goodall
Brian Kilgore

Drums
Brian Miller, *Principal**

Librarian
Stephen Biagini

Assistant Librarians
Marty Frear
Karen Smith

Personnel Manager
Brian Miller

Personnel Administrator
Ken Watson

Manager
Steven A. Linder

Operations Assistant
Christi Michelle Brockway

Music Assistant
Mitch Hanlon

Stage Manager
William Wilson

**Members of the Hollywood Bowl Orchestra Jazz Ensemble*

International Celebrations!

World Festival '99

at the Hollywood Bowl

Sunday, September 12, 7:30 p.m.

"Tropical Heat"

FANTCHA

WALDEMAR BASTOS

GILBERTO GIL

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Programs and artists subject to change.

Tropical Heat

Tonight's program brings together three very different artists – Waldemar Bastos from Angola, Fantcha from Cape Verde, Gilberto Gil from Brazil – who have one very distinct thing in common: they share a language, Portuguese. As well, they share the commonality of origins that date back to a time when Portugal – not England – was the empire "on which the sun never set," a colonial empire that encompassed most of the continents of the globe.

During the 15th century, the great Portuguese navigators ruled the waves – Portuguese fleets carried the first Europeans around Africa's southern cape. They were also the first to circumnavigate the globe and the first to visit Brazil. Indeed, by the late 1500s, the Portuguese Empire extended across the globe from Asia and Africa to the New World. What followed was a long and steady decline. Due to a domestic lack of resources, over-expenditure on colonies, and other problems during this Golden Age of the Voyages of Discovery, the Portuguese Empire had faded by the 18th century.

It was because of these voyages of discovery that the Portuguese language spread. It is a language filled with beautiful sounds and subtleties. Artists such as Chico Buarque, Djavan and Caetano Veloso have said that Portuguese – especially the way Brazilians sing it – is the richest, most beautiful-sounding and poetic language in the world (presently the official language of Angola, Mozambique, the Cape Verde Islands, Portugal, Brazil, the territory of Macao, Portuguese Guinea, the Republic of Guinea-Bissau, as well as Timor, a former territory of Portugal annexed by Indonesia).

Besides the beauty of the language, what else do the music of Cape Verde, Angola, and Brazil have in common? Well, for one, there is *saudade*, a state of mind and a theme of much Portuguese-language music. The term *saudade* means having the blues, being sad, longing for something, a sweet but stinging melancholy – a mix of sadness, longing, and love. It was first used as a word describing the feelings of Portuguese women whose world-traveling husbands were often away from home for long periods of time. It carried over into the music of the world's Portuguese speakers.

Given Portugal's history of being a once mighty, seafaring nation and with its more recent history of poverty and isolation, it's no wonder that *fado*, the classic Portuguese popular music, is all about the emotions and feelings of *saudade*. Cape Verdean singer Cesaria Evora's first international hit was called "Sodade" (an alternate spelling of the word); Brazilian João Gilberto's first big hit, which exploded onto the Brazilian music scene in 1959, was called "Chega de Saudade" ("No More Blues").

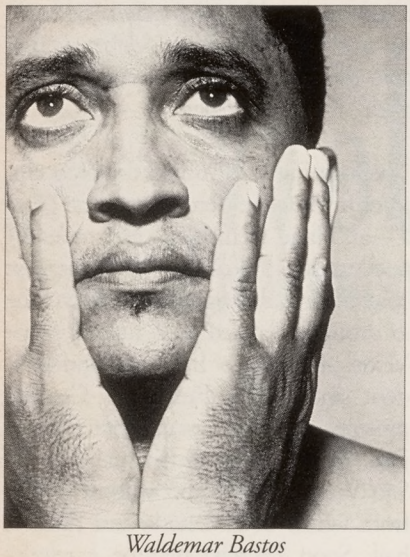
Fantcha

Our first artist performing on tonight's program, **FANTCHA**, comes from Cape Verde, the same place as Cesaria Evora – an island archipelago 300 miles off the coast of Africa. Discovered in the 15th century by Portuguese sailors, who used it as a way station during voyages down the coast of West Africa, the drought-plagued and rugged Cape Verde archipelago has been independent since 1975. Fantcha is Cesaria's protegée; she met Cesaria when she was just 14, at a party in the main city of São Vicente, the Cape Verdean island from which both Cesaria and Fantcha hail. Soon Fantcha became a regular visitor to Cesaria's house.

She learned, with Cesaria's coaching, how to sing the two principal Cape Verdean music styles: *morna* – the slower, bluesy Cape Verdean style – and *coladeira* – a faster, more upbeat style. Cesaria's music teacher, Ti Goi (Gregorio Gonçalves) taught Fantcha rhythmic technique, while Cesaria taught her feeling, phrasing, and emotion. Since that time – the late 1970s – both Fantcha and Cesaria have remained friends and mutual admirers.

WALDEMAR BASTOS is from Angola – a Southwest African country first explored by the Portuguese in the late 15th century – but he now lives in exile in Portugal. He once said his music arises out of paradox: "I am a professional musician who barely studied music; an African performer whose first album was recorded in South America; an artist from a war-torn country whose principal themes are peace and optimism; I'm called the 'Voice of Angola,' though I live in Portugal." Bastos is the most popular singer in Angola. In fact, the two sides of the civil war – President Dos Santos and opposition leader Jonas Savimbi - both claim him as their own, saying that Bastos is the only person that can make them both dance. It's about the only thing they agree on. Angola, though rich in oil and other natural resources is, after twenty years of civil war, a poor, and devastated country.

In spite of this, Bastos writes songs of joy and optimism. He expresses his musical mission this way: "In my music, I have just as consistently offered in response to the fratricide in Angola a simple message emphasizing the value of all life, the beauty and abundance of this world, and the profound need for hope."

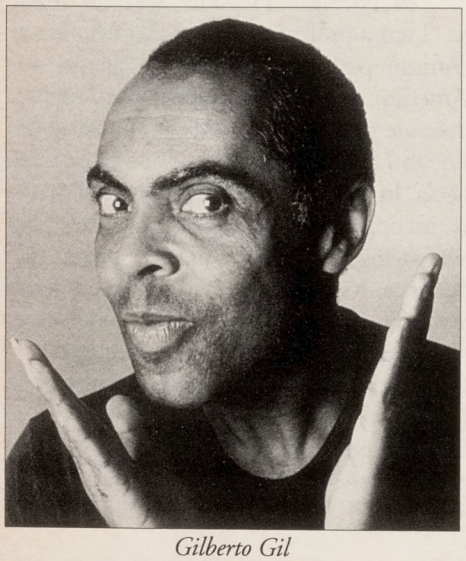


Waldemar Bastos

Brazil is the largest country that Portugal colonized, the largest country of Latin America, with a population that rivals that of the United States. It was discovered by the Portuguese in the late 15th century and was claimed by Portugal in 1500. Like the U.S., Brazil is divided up into states, in this case 26 different states. Brazil is home of the Amazon rainforest, the largest and most extraordinary ecosystem, sometimes referred to as the "lungs of the world."

Brazil is known for its coffee, its soccer, and the irrepressible joy of its people. Brazilian music is one of the most extraordinary musical treasure troves in the world – the complex yet effortless music of Antonio Carlos Jobim, and phenomenal guitar players like Baden Powell and Toninho Horta. Rhythmic powerhouses like Carlinhos Brown's Timbalada, and elegant singer/poets like Caetano Veloso are just part of this amazingly musical country. Veloso once observed about Brazilian music: "In Brazil, although we are a very poor country, we have quite a rich tradition of popular music. Even comparable to the American, you know, because it's varied, it's creative, it's courageous, it's inventive, well developed, and it faces challenges. Brazilian pop music is quite heroic."

GILBERTO GIL has recorded a consistent stream of great albums since the 1960s. Like Caetano, he was exiled by the generals in the late 1960s and lived in London. Since returning to Brazil in the early 1970s, he has consistently recorded great music, explored the African roots and religious history of Brazilian culture, and even served on the City Council of Salvador. The Grammy award-winner composer has been hailed by *The New York Times* as "one of... the world's greatest songwriters." He is a legendary Brazilian musician known for the quality of his songwriting, the probing wisdom and lyricism of his poetry, the beauty and rhythmic drive of his music, and as you're about to see, the energy of his great live shows.



Gilberto Gil

Tonight we get three types of music from three different former Portuguese colonies. The music is fresh, breezy, and sensual, and tonight's concert marks a happy and perfect ending to the Bowl's World Festival '99. ❑

— *Tom Schnabel*

Tom Schnabel is the Program Director of World Music for the Hollywood Bowl and the host of "Café L.A." on 89.9 FM KCRW.

Gilberto Gil band
Gilberto Gil, *guitar and vocals*
Marcelo Martins, *saxophone and flute*
Sergio Chianazolli, *guitar*
Arthur Maia, *bass*
Claudio Andrade, *keyboards*
Jorge Gomes, *drums*
Leonardo Reis, Gustavo de d'Alva, *percussion*

Waldemar Bastos
Waldemar Bastos, *guitar and vocals*
Henrique Percira , *guitar*
Fernando Embalo, *bass*
Jose De Aranjo, Elias Gonzalves, *percussion*

Fantcha
Fantcha, *vocals*
Luis Silva, *saxophone*
Manual Timas, *guitar*
Jose G. Lopez, *ukulele*
Custodio Andrade, *bass*
Chris Jallivan, *piano*
Emmanual Miranda, *keyboards*
Jorge Darosa, *drums*
Jose de Pina, *percussion*

We want to hear what you think of THE HOLLYWOOD BOWL!

We would love to hear what you think of the Hollywood Bowl's Summer Festival, and we would like to hear about what you enjoy and what you would like to see more of at the Bowl. If you would like to participate in an open discussion with other Bowl patrons and share your ideas, please contact AMY BLOCK at (323) 850-2148. We will thank you for participating with two tickets to an upcoming performance. We're looking forward to hearing from you.

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Call (323) 850-1885 and ask us to fax you a complete menu of gourmet picnic dinners and deli items. You must order by 4pm the day before your event. Pick-up your dinner at the *Picnic Basket Building* near the 1st Promenade entrance. Or, if you have Box Seats, one of our friendly staff will serve you dinner in your box.

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Walk up to our Gourmet Express counter and order a gourmet dinner or deli meal packed to go, with everything you need. Located at the *Picnic Basket Building* near the 1st Promenade entrance.

Refreshment Stands

A variety of other refreshments, including hot dogs, popcorn, ice cream, hot drinks, soft drinks, beer, wine and champagne are available at concession stands conveniently located throughout the Bowl.

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Tables are automatically provided for the box seats for all subscription concerts and most other evening concerts presented by the LA Philharmonic Association. For further information, please call (323) 850-2060.

PICNIC AT THE BOWL

Nestled among the peaceful hills surrounding the Hollywood Bowl are areas perfect for your pre-concert picnic. Picnic areas open about 4 hours before each concert and tables are available on a first-come, first-served basis. Large groups (30+) may reserve selected areas through the Group Sales Office: (323) 850-2050.

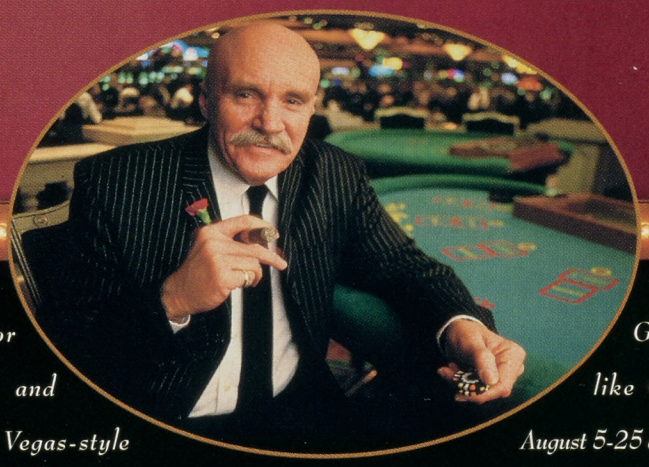
GROUP CATERING

Let our experienced catering staff create your special event in one of our beautifully renovated areas. For further information about our private areas and menus please call (323) 850-1885.

HOLLYWOOD BOWL CATERING INFORMATION

For dining information call Hollywood Bowl Catering at (323) 850-1885 Monday – Friday 9am – 4pm. Credit cards accepted: MasterCard, Visa, American Express and Discover. All menu items subject to change.

Want a theme? We gotcher theme.



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Learning the **Lingo**

Your Guide to the Language of Music at the Hollywood Bowl and Beyond

Whether you're a seasoned veteran or a first-time concert-goer, knowing the language of music will make your experience that much more tangible and exciting. Sit back and enjoy our refresher (or introduction) to terms both general and specialized that will help you characterize what you hear at the Bowl with that extra bit of clarity. Plus, you can impress (or frighten) your friends with your mastery of Bowlspeak. Here's a short list of lingo, including dates of Hollywood Bowl concerts where you can hear real-life examples.

Program Music tells a story. You might even find yourself visualizing the story as it unfolds musically. Some program music, like Nikolai Rimsky-Korsakov's *Scheherazade* (Sept. 7), translates literature into music. Rimsky used four *Tales of the Arabian Nights* to fill his work with drama and more than a hint of the exotic. Other works of program music look elsewhere for their story. For example, Modest Mussorgsky's *Pictures at an Exhibition* (August 5) follows the composer through an exhibit of his friend's artworks, and Ottorino Respighi's *Pines of Rome* (August 17) recreates the trees and their ancient Roman setting in music.

Absolute Music is music written for its own sake, lacking program music's explicit story. A work of absolute music can be highly dramatic and full of color, but the composer doesn't rely on literature, art, or anything else for inspiration — at least, he doesn't admit it by slapping a descriptive title on his work. So something like Jean Sibelius' Symphony No. 2 (August 3), in spite of its echoes of the icy Scandinavian north, or Prokofiev's Symphony No. 5 (August 12), with its rhythmic drive conjuring up life in 20th-century Russia, fit this bill because the composers didn't specifically acknowledge these influences.

Arias, compositions for solo voice, are self-contained sections within an opera, much like musical numbers in a Broadway show. Composers try to come up with memorable tunes for their arias, and some of the best include numbers like "La donna è mobile" from Verdi's *Rigoletto* and "Nessun dorma" and "In questa reggia" from Puccini's *Turandot* (Verdi and Puccini arias such as these will be featured on the concert of August 17).

Blues is an American musical form that was developed by slaves and freedmen during the 19th and 20th centuries. It is a style of singing and playing which is derived from the African *griot*, a travelling poet/musician and chronicler of events, much like the *troubadour* of the Middle Ages. Often using metaphors, blues singers describe life, from the mundane to natural disasters and family deaths. When the blues began moving to the city after World War I, singers cast a wider net for themes and began to use aspects of Western harmony. The twelve-bar blues is one of jazz music's basic forms and will be heard on just about any Lexus Jazz at the Bowl concert. Legendary artists like Lonnie Brooks (August 1) and Dr. John (August 11) are considered "blues" musicians, though their music has many other influences as well.

Flamenco comes from Andalusia in Northern Spain, and probably originated from a combination of gypsy and Arabian musical and dance forms. The word describes a style of dancing that incorporates clapping, finger snapping, and foot stomping, and a style of guitar playing and singing that relies on exotic scales, improvisatory vocal decorations, and colorful expression for its Iberian flavor. (Alma de Flamenco performs on August 22).

Gospel music draws on African-American church singing, combining elaborate vocalization with religious phrases (such as "Amen" and "Hallelujah," for starters) and jubilant physicality (sometimes called "getting happy"). The genre draws on all sorts of influences, including hymns, spirituals, blues, ragtime, country, jazz, and soul. Some of today's leading artists whose music comes from this tradition include The Mighty Clouds of Joy and the Campbell Brothers (August 15), and Take 6 (August 18).

Soul emerged in the 1960s, with its roots in African-American tradition and culture. Masters of soul like James Brown, Aretha Franklin, and Gladys Knight combine the improvisatory spirit and exuberance of gospel music with the rhythmic vitality of rock, blues, and R & B. (Concerts influenced by soul music include "Hallelujah!" on August 15 and the JVC Jazz concert on August 29).

Swing is actually two things. It was a popular dance and big-band jazz style that originated in the early 1930s and has experienced a recent renaissance courtesy of groups such as the Royal Crown Revue (September 10 & 11), television commercials, movies like *Swing Kids,* and the resurgent popularity of nightclubs like the Derby. Swing is also a term used by jazz players and jazz fans to describe when music "feels" right: when its "swinging," you just can't help but tap your foot. (Truly, every night the Clayton-Hamilton Jazz Orchestra takes the stage will be a "swingin'" night.)

Tempo, which means "time" in Italian, is an indication given by a composer that tells the performer how fast to play the music. Composers usually mark tempo with a variety of Italian terms, and you'll commonly see ones like *Adagio* (very slow), *Andante* (leisurely, like walking pace), *Allegro* (fast), and *Presto* (even faster). In jazz, bandleaders often "count off" tempos; a fast-paced jazz tune is called "up" and a slow song is usually called a "ballad."

Scherzo, Italian for "joke," refers to one of the middle sections of a large-scale work. The *scherzo* is usually quick in tempo (Now you can surprise — and confuse — your date by declaring that the tempo of tonight's *scherzo* is somewhere in the neighborhood of *allegro.*) and has a lighter feel — more like a dance — compared to the work's surrounding sections. ❑

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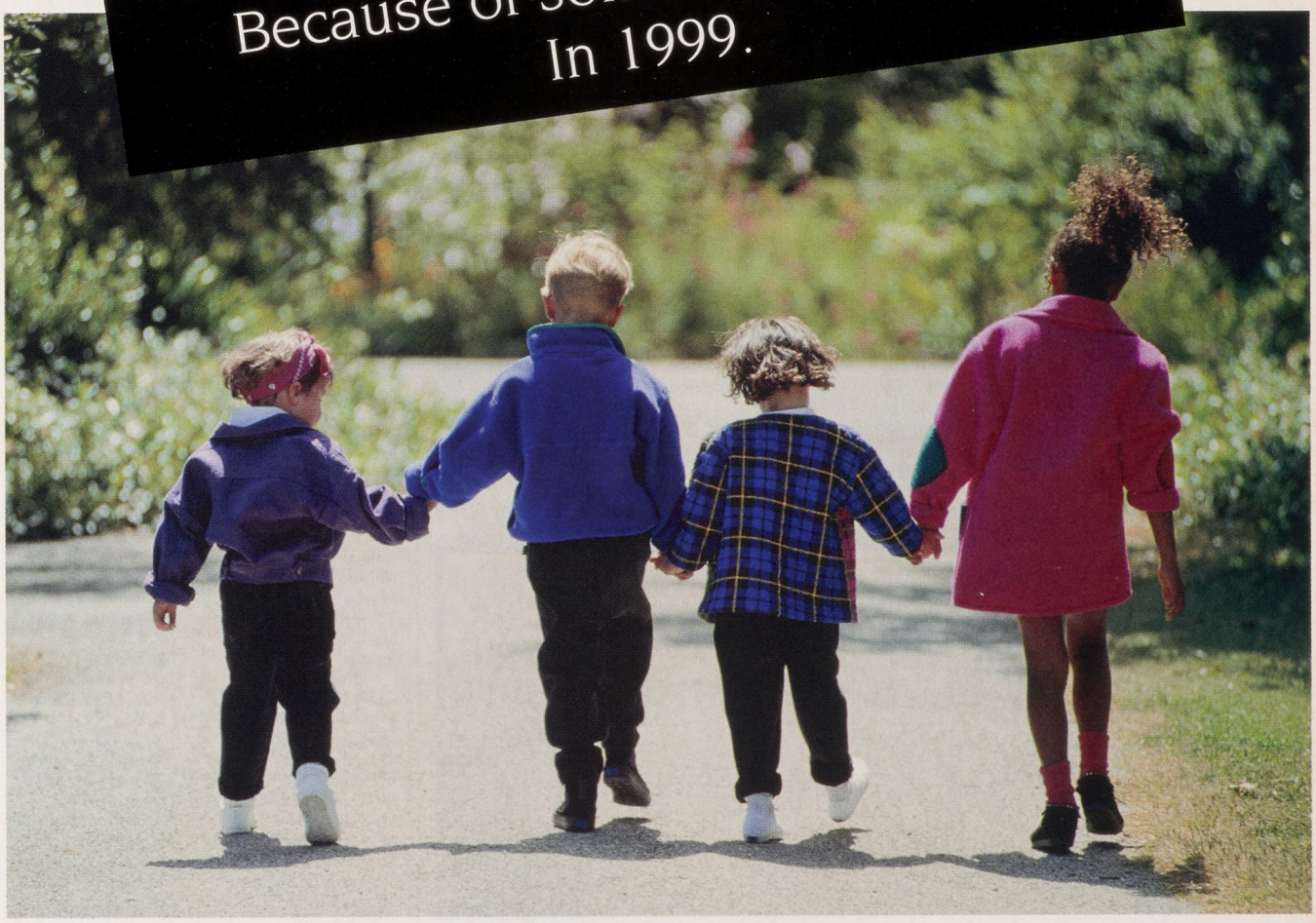

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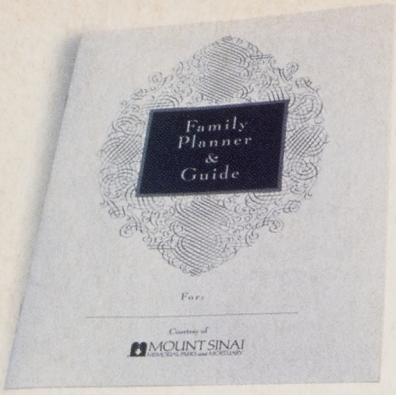

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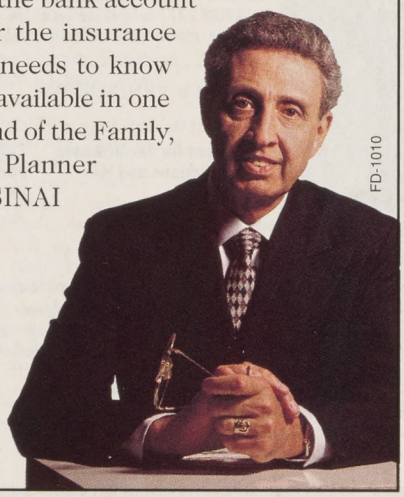

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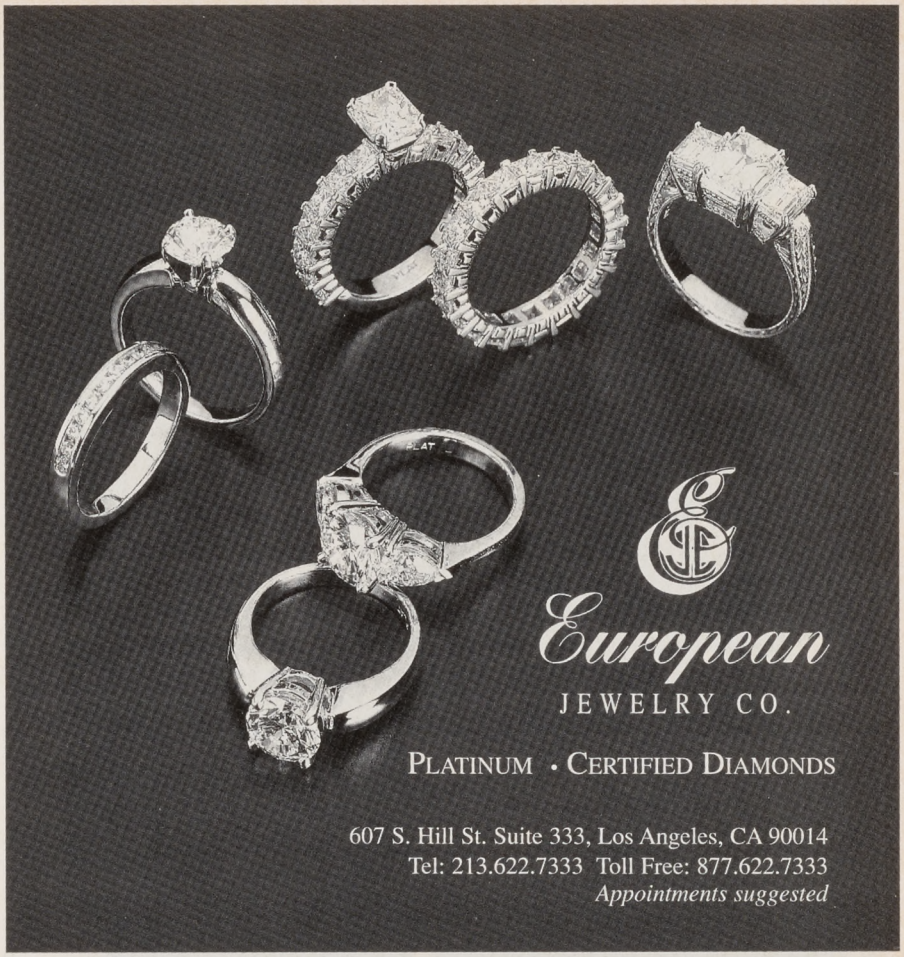

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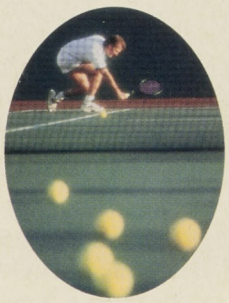

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Benefits of Membership

- Opportunities to purchase prime seats for selected Bowl concerts and special events
- 15% discount at the Bowl Store
- Invitation to selected orchestra rehearsals at the Hollywood Bowl

To receive a free membership brochure, please call the Volunteer Cottage (323) 850-2165.

LOS ANGELES COUNTY DEPARTMENT OF PARKS & RECREATION

Outdoor concerts and picnic dinners are so relaxing and enjoyable on warm summer evenings and most music lovers think primarily of the wonderful musical programs here at the Hollywood Bowl. Not everyone, however, is aware that many other County sites also offer entertainment under the stars — or even "Under the Oaks."

Most Bowl patrons already are aware of the exciting cultural performances taking place across the freeway at the John Anson Ford Amphitheatre's "Summer Nights at the Ford." The intimate seating at the Ford lends a real feel of audience participation to the entertainment.

For the third season, the California Philharmonic Orchestra will perform classical concerts in a "Festival on the Green" summer series at the Los Angeles Arboretum in Arcadia. Music by the great composers of the world, with outstanding guest soloists, will highlight each of six Saturday evening concerts, starting at 7:30 p.m., with the final performance on September 18.

Another garden setting which features a wide variety of musical performances is Descanso Gardens in La Canada-Flintridge. Saturday and Sunday afternoon "Under the Oaks" programs begin at 1:00 p.m., are free with admission to the Gardens, and include the music, dance and storytelling of many countries.

Some neighborhood County parks also host concert series throughout the summer months. Steinmetz Park in Hacienda Heights offered Thursday evening concerts of wide interest in July and August.

At the Farnsworth Park Amphitheater in Altadena, evening concerts are scheduled each month starting at 7:00 in the evening, featuring Latin Jazz, a Country / Blues Celebration, a classical ensemble and more.

So, in addition to your Hollywood Bowl dates this year, try to attend a concert that may be closer to home!

For further information about summer concerts at County facilities and how to purchase tickets, where applicable, please contact the Department's Public Information Office at (213) 738-2961.

Los Angeles County Department of Parks and Recreation

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Woody Wilson Collection Comes to the Hollywood Bowl

Innovative fashion designer Woody Wilson, whose custom-tailored clothing is worn by many high-profile celebrities, has designed a special collection for the Lexus Jazz at the Bowl's new resident ensemble, the Clayton-Hamilton Jazz Orchestra. Wilson's engagement as designer reflects the important role of the Clayton-Hamilton Jazz Orchestra as the Hollywood Bowl places more emphasis on jazz.

The Woody Wilson design is unique to the Lexus Jazz at the Bowl series, reflecting a consistency from concert to concert but also reflecting the individual style of each band member. "Woody's artistry reflects not only the energy of the ensemble but also the personality of each of our guys," noted John Clayon, co-director and co-leader of the Orchestra and the Artistic Director of Jazz for the Los Angeles Philharmonic Association and Lexus Jazz at the Bowl.

ATTENTION SUBSCRIBERS!

If you find you cannot attend a concert on your series, you may donate your tickets for resale by calling (323) 850-2000 any time before the performance begins. This provides both a valuable contribution to the Hollywood Bowl and an important community service, particularly by returning box seats, which are in such great demand. You will receive a receipt for a tax-deductible contribution for the amount you paid for your tickets, as well as the satisfaction of knowing you helped make it possible for others to enjoy the concert. Thank you!

Picnic Perfection

Moveable Feasts Across Los Angeles

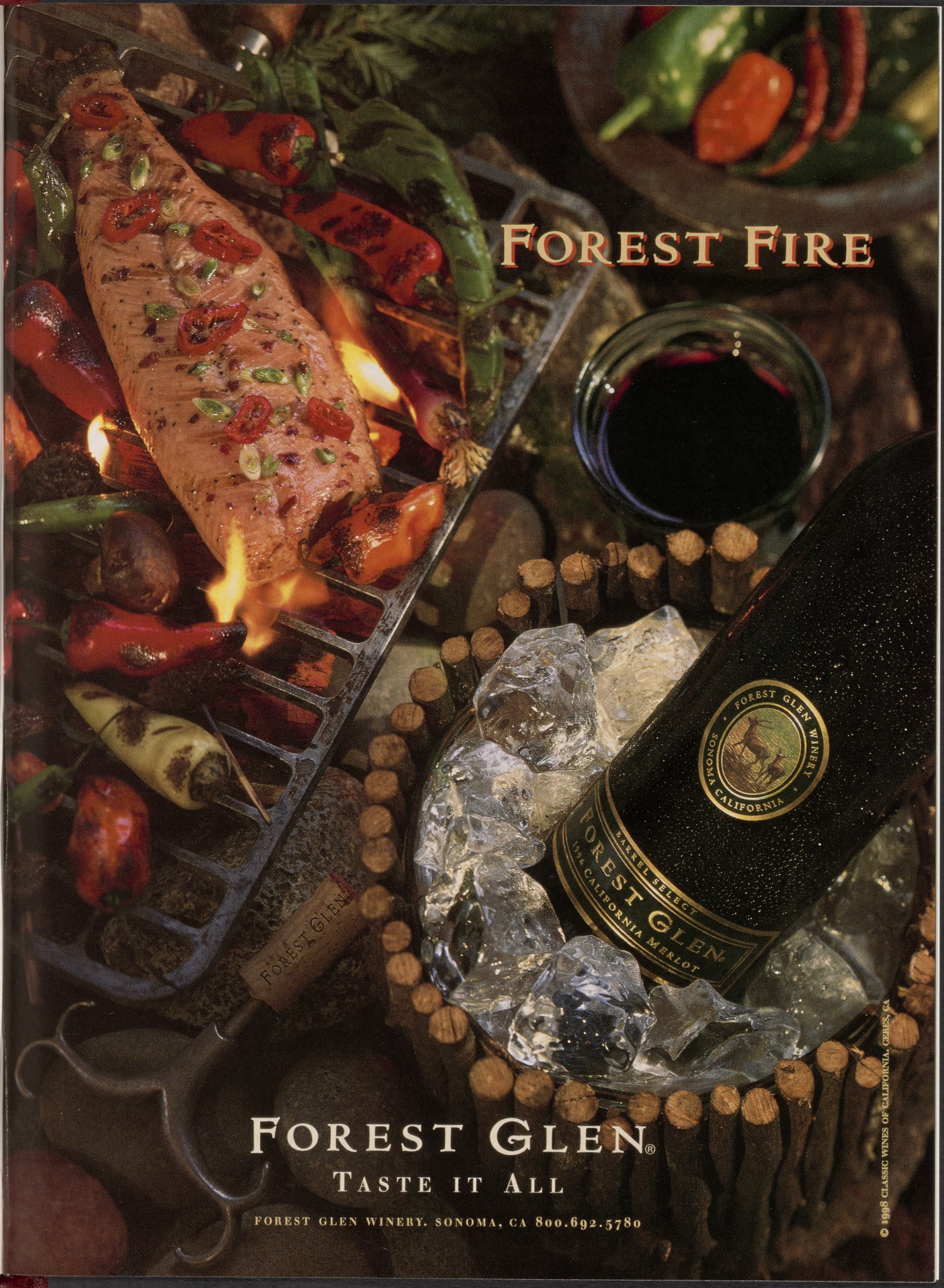
by Norm Chandler Fox

Whenever I'm privileged to be dining in a box at the Hollywood Bowl, I like to get up in the middle of the meal and walk around just to see the tantalizing meals that are being enjoyed by my neighbors. Whether you're at tables and chairs in a box, or relaxing in a regular seat, you can enjoy an *alfresco* feast, which is as traditional at the Bowl as the glorious fireworks. Often, I see international delicacies like Spanish paella accompanied by a robust ruby-colored rioja...or Swedish gravlax with dill sauce marrying well with icy shots of aquavit...maybe an Italian rosemary-scented roast chicken served with a classic Chianti...or a juicy all-American turkey burger on a seeded roll, mating perfectly with iced mugs of micro-brewed ale.

Best of all, no one has to spend hours shopping for and then cooking these opulent meals, since so many establishments in our midst offer gourmet picnics to go. As you head to the Bowl, you merely drop by to pick up your handsome boxes. Many spots have set menus as well as flexibility for allowing you to create your customized boxed extravaganza. The following places get a standing ovation for providing some of your evening's most memorable moments, even before the conductor lifts his baton.

BISTRO GARDEN CAFE TO GO

This is the catering and take-out entity of the adjacent Bistro Garden, which is conveniently located on Ventura and Coldwater in the Valley. There are six different picnics along with many items for a personalized menu. Wonderfully tempting entrees are cold poached salmon with cucumber sauce, a tangy marine salad of shrimp, scallops and crab, or juicy slices of roast turkey with dilled potato salad. Desserts are equally enticing, particularly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the creamy cheesecake with chocolate sauce, the buttery tarte tatin, or some down-home bread pudding topped with rum.
BG TO GO at Bistro Garden, 12930 Ventura Boulevard, Studio City, Phone (818) 366-3246; Fax (818) 501-5220; www.bistrogarden.com. Open Monday–Friday 11 AM–9 PM, Saturday–Sunday 7:30 AM–9 PM for breakfast (on weekends), lunch, dinner, and picnic boxes. All credit cards accepted.

CHIANTI RISTORANTE

Celebrating it's 60th anniversary this year, Chianti Ristorante has been a tradition on Melrose Avenue in Los Angeles since 1938. Chianti, with its romantic interior and private booths, showcases the specialties of Northern Italy including such favorites as tender veal, housemade pastas, grilled fresh fruit, spit-roasted meats and fowl. Chianti Ristorante offers take-out picnics perfect for dining in style at the Hollywood Bowl of other al fresco venues this summer. There are four picnics to choose from, each containing a sandwich, salad, bread and dessert. Call Chianti for details or to place an order.
CHIANTI RISTORANTE, 7383 Melrose Avenue (between Fairfax & La Brea Avenues), Los Angeles, Phone (323) 653-8333.

GELSON'S MARKET

Did you know that this chain's service deli counters offer specialized picnics? You can make up your own menu with yummy items like chicken breast stuffed with pine nuts and prosciutto, New Orleans shrimp cakes with lots of zing, an unusual vegetable Wellington in puff pastry, and crunchy cashew crusted chicken. There's also a wide variety of sandwiches, salads, vegetable side dishes, and hot breads. Desserts include fresh fruit salad, tarts drizzled in chocolate or old-fashioned creamy puddings.
GELSON'S MARKET, Open daily for breakfast, lunch, dinner, and picnics. Locations include Calabasas, Century City, Encino, Newport Beach, North Hollywood, Northridge, Pacific Palisades, Tarzana, and Westlake Village. Major credit cards accepted.

HAMPTON'S HOLLYWOOD CAFÉ

Famous for its unusual hamburgers (including ostrich burgers and one redoubtable number topped with peanut butter and sour plum jam), this popular Hollywood spot also has a vast American menu with international flourishes. I like the Bombay turkey salad with a spicy peanut dressing, moist meatloaf with potatoes and scallions, and garlic lemon chicken. Besides getting food to go, another idea is to dine here before the concert and leave your car in the restaurant's parking lot. Yellow Cab has agreed to take patrons to and from the Bowl for four dollars each way, and the taxis are found after the performance near the shuttle buses.
HAMPTON'S HOLLYWOOD CAFÉ, 1342 North Highland Avenue, Hollywood, Phone (323) 469-1090; Fax (323) 469-0662. Open for breakfast, lunch, dinner, and picnics. Sunday–Thursday 10 AM–9 PM, Friday–Saturday 10 AM–10 PM, Sunday buffet brunch at 10 AM. All major credit cards accepted.

IL FORNAIO

Always packed, this Beverly Hills hotspot serves wonderfully authentic Italian specialties, and I love the aroma of the freshly baked goods wafting out of their on-premises bakery. After tasting the food, you'll get nostalgic for picnics in Portofino or Taormina. A great starter that travels well is the house antipasto (including grilled artichokes, bruschetta, and portabella mushrooms)...or try the warm panini filled with prosciutto and fontina cheese...and there's rigatoni with dry ricotta and eggplant, or fragrant rotisserie chicken. Your *dolci* should be buttery just-baked biscotti, or the flaky fruit tarts.
IL FORNAIO, 301 North Beverly Drive, Beverly Hills, Phone (310) 550-0303; Fax (310) 550-6356. Open Monday–Thursday 6:30 AM–11 PM, Friday 6:30 AM–midnight, Saturday 7:30 AM–midnight, Sunday 7:30 AM–11 PM for breakfast, lunch, dinner, and picnics. All major credit cards accepted.

LUNARIA

Bernard Jacoupy, who was responsible for being part of the fine food revolution that transformed Los Angeles decades ago, now impresses us with his delicious French bistro food, live jazz, and original picnics. You have a choice of four menus, or you

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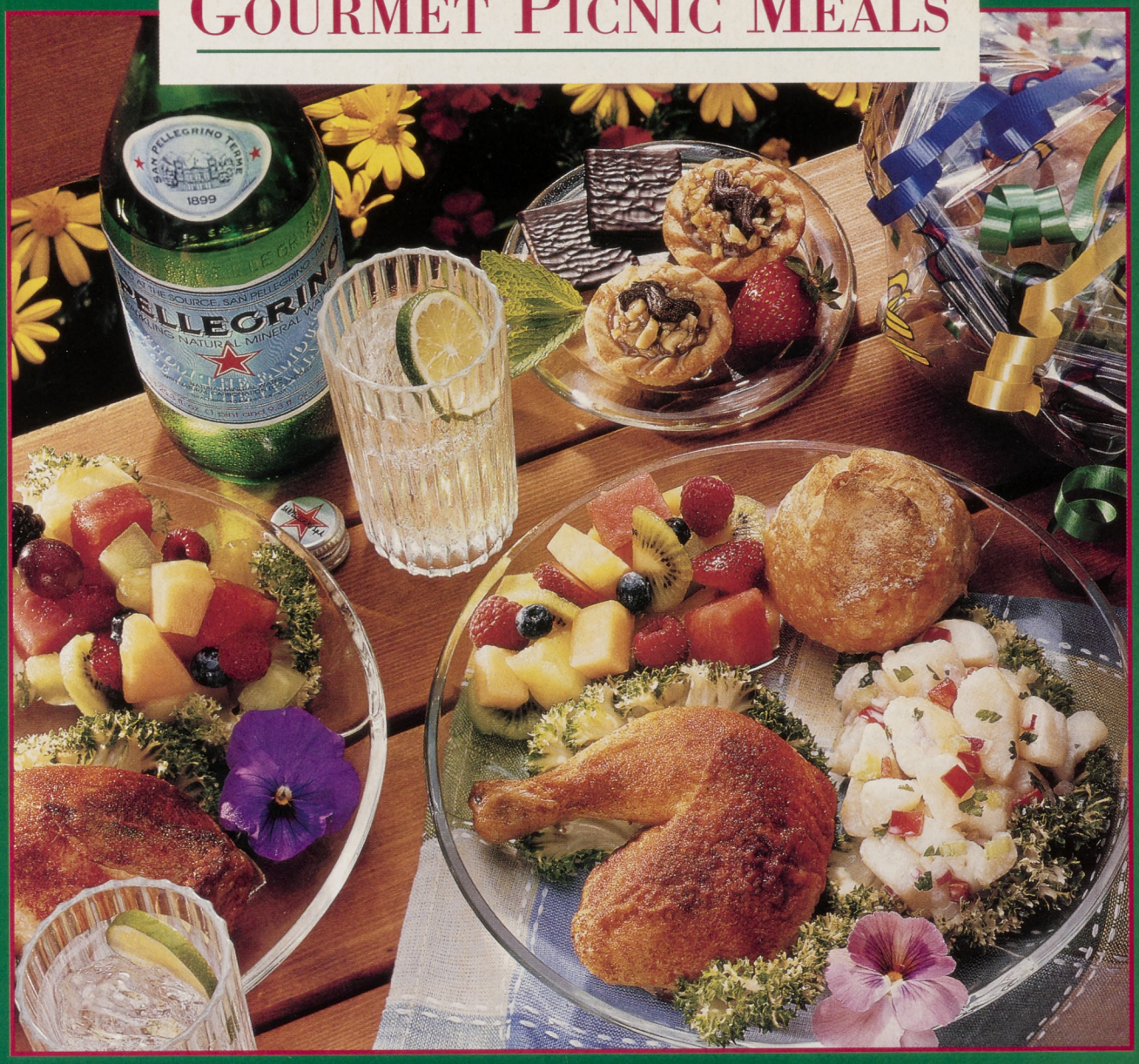

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can create your own moveable feast. I love the fresh seafood pasta, herby chicken breast with garlic potato salad, and grilled shrimp salad. Exquisite desserts include caramelized pear tart, raspberry clafouti, or crunchy chocolate almond torte. And if you order your picnic by e-mail, you get a 10% discount. The first cyber-picnic in L.A. at a reduced rate. *C'est magnifique!*
LUNARIA, 10351 Santa Monica Boulevard, Los Angeles, Phone (310) 282-8870; Fax (310) 282-0502; www.lunariajazzscene.com. Open for lunch Monday–Friday 11:30 AM– 2:30 PM, dinner Tuesday–Saturday 5:30 PM–11 PM, picnics available Monday–Saturday and can be ordered within six hours of curtain call. All major credit cards accepted.

MAPLE DRIVE

A favorite of many celebrities, this handsome spot with its delightful nightly jazz and popular terrace also prepares unusually fine picnics. I'm fascinated with chef/owner Leonard Schwartz's chilled spicy shrimp soup, charred New York steak with horseradish sauce, and a crackling caramelized apple tart topped with billowing whipped cream. Or you might opt for tuna tartare with Japanese coleslaw, poached salmon with remoulade sauce, and decadent chocolate fudge cake. Picnic orders are requested by noon of the day of the event, and by 6 PM on Friday for Saturday orders.
MAPLE DRIVE, 345 North Maple Drive, Beverly Hills, Phone (310) 274-9800; Fax (310) 274-2782. Open for lunch Monday–Friday 11:30 AM–2:30 PM, for dinner Monday–Saturday 6 PM–10 PM. All major credit cards accepted.

McCORMICK & SCHMICK'S

This first-rate collection of seafood restaurants brings the fresh, brisk flavors of the Pacific Northwest to L.A. Although you can get menu items packed to go, you might prefer settling back in the handsome dark wood and beveled glass surroundings and dining in the restaurant before heading up to the Bowl. I like starting with the iced oyster sampler, proceeding to creamy clam chowder, and then choosing between grilled swordfish with papaya compote, juicy halibut stuffed with crab and Brie, or tortilla-crusted sea bass. Special desserts include white chocolate cheesecake topped with fresh raspberries, or candied pecan pie crowned with whipped cream.
McCORMICK & SCHMICK'S, locations in Beverly Hills (310) 859-0434, Downtown (213) 629-1929, Pasadena (626) 405-0064, El Segundo Phone (310) 416-1123, and Irvine (714) 756-0505. Open seven days for lunch and dinner. All credit cards accepted.

MICHAEL'S

The restaurant that started it all 20 years ago, continues to set the pace for contemporary fine dining. With walls adorned by the works of modern masters, including Stella, Hockney and Deibenkorn, Michael's is a model for refined elegance. The gorgeous, lush outdoor patio garden continues to delight even those familiar with the idea of relaxed formality. The pedigreed ingredients, cooked simply and presented beautifully keep Michael's the prototype for L.A. dining. Lunch or dinner, Michael's in Santa Monica continues to be a bit of paradise for those who appreciate both great art and fine cuisine.
MICHAEL'S, 1147 Third Street, Santa Monica, (310) 451-0843. Open for lunch Tuesday–Friday and for dinner Tuesday–Saturday. All major credit cards accepted.

MUSSO & FRANK GRILL

Founded in 1919, this venerable spot is the oldest restaurant in Hollywood. The wood and leather dining rooms bring back a gentler era, and the bar still pours a fantastic martini. Because of its close proximity to the Bowl, this restaurant makes a perfect choice for dining before going to the concert. If you can resist the mountain of sourdough bread, order the cracked crab or cherrystone clams as starters…and then have delicate sautéed sand dabs or a juicy porterhouse steak. I also like the thick, broiled liver steak with onions. Old-fashioned desserts include creamy cheesecake, German chocolate torte, and one of the city's best renditions of rice pudding.
MUSSO & FRANK GRILL, 6667 Hollywood Boulevard, Hollywood, (323) 467-7788. Open Tuesday–Saturday from 11 AM to 11 PM for lunch and dinner. All major credit cards accepted.

OFF VINE

Located in a 1908 craftsman bungalow, this spot will remind you of New England with its snug interior, winning porch, and garden. The entire menu (which includes some down-home favorites) is available to take out, which is so convenient considering the nearness of the Bowl. I recommend composing a box containing the wild mushroom salad, baked shrimp with chutney, New York steak sandwich on French bread, pecan breaded chicken, and vegetable lasagna. It's hard to decide between the Cajun turkey breast with jalapeño relish or the shrimp and Chinese vegetables over angel hair. Just make sure

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there's a slice of chocolate pecan caramel pie along with a wedge of flourless chocolate cake — all of which can be served innocently at intermission.

OFF VINE, 6263 Leland Way (1 block south of Sunset, just east of Vine), Hollywood, Phone (323) 962-1900; Fax (323) 962-1969. Open for lunch Monday–Friday, dinner nightly, and brunch on Sunday. Major credit cards accepted.

PATINA

L.A.'s dynamic duo of Joachim and Christine Splichal help make this one of our city's most loved and respected restaurants. You can imagine how innovative their three picnic menus are. I'm torn between cold pea soup with shrimp tartare, seared beef tenderloin with wild rice, and chocolate mousse with a crème brûlée topping...and the skewered prawns, salmon with ratatouille, and almond cream fruit tarts. When you open the distinctive "Patina" box, your guests are going to be extremely happy that you volunteered to get the picnic fixings.

PATINA, 5955 Melrose Avenue, Los Angeles, Phone (323) 467-1108; Fax (323) 467-0215. Open for dinner nightly, lunch only on Tuesday. Picnic orders require 24-hour advance notice and are available for pickup after 4 PM. All major credit cards accepted.

PAVILIONS

For picnics, this chain of stores offers impeccable service along with an unbelievable selection of luxury items. Try the super Boar's Head deli cold cuts, over two hundred cheeses, freshly-baked artisan breads, salads, pasta, and crisp rotisserie chicken. Desserts include European tortes made with Belgian chocolate, and there are hundreds of fine wines and beers. The variations are up to you...perhaps Boar's Head Black Forest ham and imported Gruyère on a kaiser roll with bottles of icy ale...or maybe something simple like a ripe Brie, some berries, a crusty loaf of sourdough, and a bottle of brut French champagne.

PAVILIONS, locations throughout Los Angeles and Orange County. Open daily, and all major credit cards accepted.

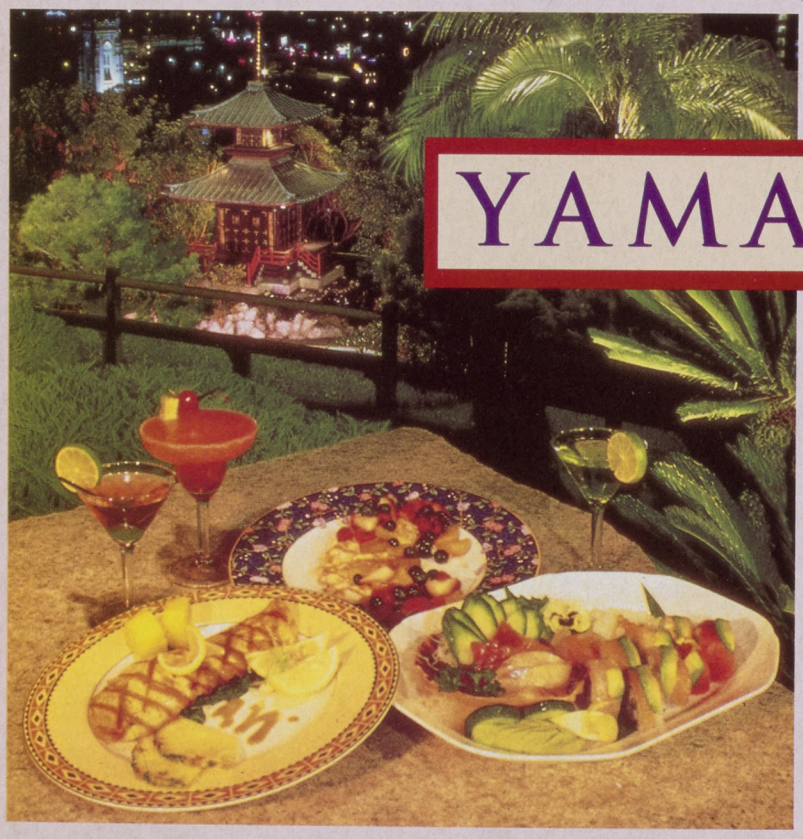
PINOT RESTAURANTS

Joachim and Christine Splichal keep on dazzling us with their authentic bistro cuisine at these attractive places located throughout our city. Each Pinot establishment has its own set of three picnic menus inspired by a different region of France. Examples range from Café Pinot's Lyonnaise sausage in puff pastry to Pinot Bistro's ode to Burgundy with poached salmon and artichokes. There's Pinot Hollywood's tribute to Bayonne with Basque Chicken while the Pasadena branch of Pinot features Alsace with grilled beef and a Munster cheese salad. Picnic orders must be placed by phone or fax 24 hours in advance; boxes available for pickup after 4 PM at the restaurant where order was placed.

PINOT RESTAURANTS, locations as follows: Café Pinot, 700 West Fifth Street, Downtown L.A., Phone (213) 239-6500; Fax (213) 239-6514; Pinot Bistro, 12969 Ventura Boulevard, Studio City, Phone (818) 990-0500; Fax (818) 990-0540; Pinot Hollywood, 1448 North Gower Street, Hollywood, Phone (323) 461-8800; Fax (323) 461-3949; Pinot Restaurant, 897 Granite Drive, Pasadena, Phone (626) 792-1179; Fax (626) 792-4935. All major credit cards accepted.

RENAISSANCE RESTAURANT

This restaurant, inside the Hollywood historical landmark Manor Hotel, makes me feel like I'm dining in a French Normandy castle. It's also close enough to the



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Bowl to provide a fine gustatory experience before going to the performance. You might start with a split order of duck risotto…and proceed to the lobster and shrimp ragout or delicate John Dory cooked in olives…or tender roasted lamb loin in a Burgundy sauce. The caramelized apple tart or the heavenly mango mousse make dessert a "must."

RENAISSANCE RESTAURANT, Manor Hotel, 5930 Franklin Avenue, Hollywood, (323) 960-3222. Open for breakfast, lunch and dinner daily, Sunday brunch. Most credit cards accepted.

ROSTI

These congenial Tuscan places have six locations, and offer the kind of picnics you'd enjoy in the hills near Siena. Four set menus include such specialties as the succulent stone-pressed grilled chicken, prosciutto and Parmesano filled panini, and chicken breast topped with wild mushrooms. Other winners to fill your box include eggplant stuffed with ricotta, garlic spinach, rosemary potatoes, ravioli stuffed with artichoke, and gnocchi in pesto. For your *dolci*, try the really wonderful tiramisu, or apple tart, or melt-in-your-mouth chocolate raspberry mousse cake.

ROSTI, locations as follows: 7475 Beverly Boulevard, Los Angeles (323) 938-8335; 931 Montana Avenue, Santa Monica (310) 393-3236; 233 So. Beverly Drive, Beverly Hills (310) 275-3285; 908 So. Barrington Ave., Brentwood (310) 447-8695; Encino Marketplace, 16403 Ventura Blvd., Encino (818) 995-7179; The Promenade at Westlake, 160 So. Westlake Blvd., Westlake Village (805) 370-1939. Credit cards accepted.

URBAN EPICURIA

Now open for over a year, this spacious and welcoming store with a giant open kitchen offers elegant gourmet take-away cuisine prepared on the premises. This place is unique in having a Food Concierge who can answer all of your inquiries regarding combinations of courses for this memorable meal; the Food Concierge will customize your picnic from the enormous inventory of unusual delicacies. Or, you may choose from a set menu like, for example, shiitake mushroom canapés, radicchio salad, five-spice grilled tuna sandwich with Asian slaw, and a crunchy pecan tart. There's a phenomenal selection of wines and ales, and even fresh flowers for your picnic table.

URBAN EPICURIA, 8315 Santa Monica Boulevard, West Hollywood, Phone (323) 848-8411; Fax (323) 848-7739. Open 10 AM–9 PM daily for lunch, dinner, and picnics. Most major credit cards accepted. ❑

Norm Chandler Fox is the travel and dining editor for Performing Arts *magazine.*

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Mesquite Beef Skewers

1 pound top sirloin steak, cut into chunks
1 bottle (12 oz.) Lawry's Mesquite Marinade with Lime Juice, divided
1 green bell pepper, cored, seeded and cut into ½-inch pieces
1 red onion, cut into chunks
16 mushroom caps
wooden skewers

In large resealable plastic bag, combine beef and ⅔ cup marinade; seal and shake to coat. Marinate in refrigerator for at least 30 minutes; discard used marinade. On wooden skewers, thread beef, green pepper, red onion and mushrooms. Grill or broil to desired doneness, turning once and basting often with additional marinade.

Makes about 16 skewers.

TIP: Soak wooden skewers in water for about 30 minutes before using to help reduce burning.

Prep Time: 10 minutes
Marinate Time: 30 minutes
Cook Time: 8-10 minutes

Chicken Teriyaki Kabobs

Teriyaki flavor highlighted with pineapple juice is delicious on the barbecue.

1 pound boneless, skinless chicken breasts, cut into 1-inch cubes
1 cup Lawry's Teriyaki Marinade with Pineapple Juice, divided
½ teaspoon Lawry's Seasoned Pepper
½ teaspoon Lawry's Garlic Powder with Parsley
2 medium zucchini, cut into ½-inch slices
1 medium green bell pepper, cut into 1-inch squares
1 small red onion, cut into ½-inch cubes
Skewers

In large resealable plastic bag, combine chicken and ¾ cup Teriyaki Marinade with Pineapple Juice. Marinate in refrigerator for 30 minutes. Remove chicken from marinade and discard liquid. Sprinkle chicken with seasoned pepper and garlic powder with parsley. Thread chicken on skewers alternating with remaining ingredients. Grill for 10 minutes on each side, basting with remaining ¼ cup marinade.

Makes 6 servings.

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Star Wars: The Magic of Myth, was developed by the Smithsonian's National Air and Space Museum. The exhibition was organized for travel by the Smithsonian Institution Traveling Exhibition Service (SITES). All artifacts in this exhibition are on loan from the archives of Lucasfilm Ltd.

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Joseph Blackburn (American, born England, ca. 1730-1778), *Portrait of Thomas Wentworth*, 1761, oil on canvas. Gift of Mrs. John Sheafe Douglas, 19:57:12. Returns to galleries in 2000.
Darth Vader. Photograph by Eric Long and Mark Avino for the exhibition *Star Wars: The Magic of Myth*. Star Wars™ and © 1997 by Lucasfilm Ltd. All rights reserved.

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Los Angeles County Arts Commission

There are over 1,000 arts organizations and 150,000 working artists in the County of Los Angeles, creating the largest concentration of arts activity in the United States. The mission of the Los Angeles County Arts Commission is to foster excellence, diversity, vitality and accessibility of the arts in this extraordinary community. The Commission provides leadership in cultural services of all disciplines for the County, including funding and technical assistance, information and resources to the community, artists, arts organizations and municipalities.

Producing the Summer Nights at the Ford series is just one of many Commission activities. The Commission also produces the annual Los Angeles County Holiday Celebration at the Music Center (broadcast live on KCET), the Los Angeles County-Wide Arts Open House the first Saturday in October and more than 100 free concerts in public sites each year in partnership with the Musicians Trust Fund Program.

The Los Angeles County Arts Commission was also a key player in the largest cultural tourism promotion in the United States – California: Culture's Edge, launched in the spring of 1998. The Commission convened the California Cultural Tourism Coalition, comprised of the California Arts Council, California Division of Tourism, Hyatt Hotels & Resorts, United Airlines, American Express, Los Angeles Convention & Visitors Bureau, City of San Diego Commission for Arts & Culture, San Francisco Art Commission and San Francisco Grants for the Arts. The centerpiece of the coalition's program was the promotion of 13 themed itineraries that focus on the cultural opportunities to be found in Los Angeles, San Diego and San Francisco and suggest 9-15 day stays in California.

The campaign achieved one of the most significant returns of any American Express destination marketing program to date. Of the 200,000 people who received the travel planner detailing the itineraries, 115,000 traveled to California and spent $154,664,870. After seeing the travel planner in Travel & Leisure magazine, 30,000 readers requested additional information on California's attractions. The coalition has been cited as a national model for public-private cooperation in the field of cultural tourism and the Arts Commission received an award for innovation from the County's Productivity Commission for this program.

The Los Angeles County Arts Commission, founded in 1947, is the second oldest public arts agency in California, San Francisco's having been established one year earlier. The Commission is an advisory group to the County Board of Supervisors consisting of 15 members, three appointed by each County Supervisor. Originally called the Music Commission, the name was later expanded to include the words "and Performing Arts" to recognize the growth of the arts community. Its present name was adopted in 1997 to signify support of all nonprofit arts.

LOS ANGELES COUNTY
ARTS COMMISSION
374 Kenneth Hahn Hall of Administration
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(213) 974-1343

www.lacountyarts.org

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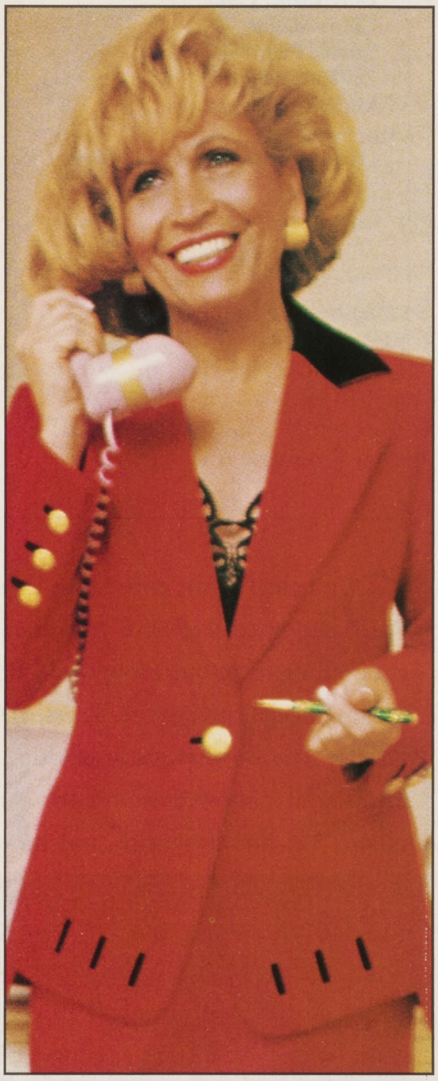
Never before has there been more emphasis on healthy relationships, family togetherness, and emotional well-being as the necessary foundation leading to a road of lifelong success. Yet with time as our most precious and limited resource, it has become increasingly difficult for high achievers to balance their life's work, cultural and academic activities, and the time available to invest with loved ones.

With this in mind, it is easy to see and understand why today's most intelligent and successful individuals, in search of their life partner, are taking more care and precaution when it comes to choosing their mate.

For years, we have seen the appearance of practically every fathomable method of pairing individuals and individuals pairing themselves from well-meaning friends and family to singles' parties to the internet superhighway. Undoubtedly however, if you are an attractive, successful, relatively private, selective or persnickety individual, you have found that the more you have to offer the more difficult it seems to find the person who is right for you.

Discerning people today want more out of their lives and their relationships. There is clearly a special focus when it comes to the selection process for finding a potential romantic companion. Most people recognize the value of engaging an expert to assist them in their personal search. The question is: "How do you find an expert you can trust?"

Valenti International of Rancho Santa Fe, California is the only company of its kind that consistently attracts and produces results for a select, worldwide clientele of quality individuals in their quest for a suitable and compatible life partner. Irene Valenti, president and founder, is personally involved in every aspect of her business. She truly understands what today's most exceptional individuals must endure in order to find a compatible life partner.



Irene Valenti

With a staff of skilled Ph.D. psychologists and an experienced team of professionals, Irene Valenti is able to meet with and get to know her clients personally while working with her staff to create a solid foundation for providing the best recommendations to her clients for potential marriage partners. "The only risk with regard to retaining my services is the risk of drastically increasing your options and actually meeting the right person," Valenti states.

Valenti International takes into consideration social and economic backgrounds, family values, and interests as well as personalities and other considerations necessary for a successful match. The term "Matchmaking in the European Tradition," always coupled with Valenti International's name, represents an established professional process carefully structured to promote the best results for each client. There are no impersonal methods or computers used for making or selecting introductions. "Each personal interview or recommendation is made on a comfortable and selective, one-to-one basis. My clients achieve success without feeling that their time is taken for granted," says Irene Valenti.

Clients of Valenti International range from the comfortable to the extremely wealthy, embracing all ages and a variety of backgrounds and cultures. "I am always impressed with the quality of people my service attracts," says Valenti, who continues to position her reputable company through service excellence and quality advertising. "There is nothing more satisfying to me than to see my clients achieve the happiness they deserve."

If you or someone you know would like to find that special someone, call Valenti International at (619) 759-9239 or (800) 200-8253. A private and confidential appointment can be arranged at no charge. □

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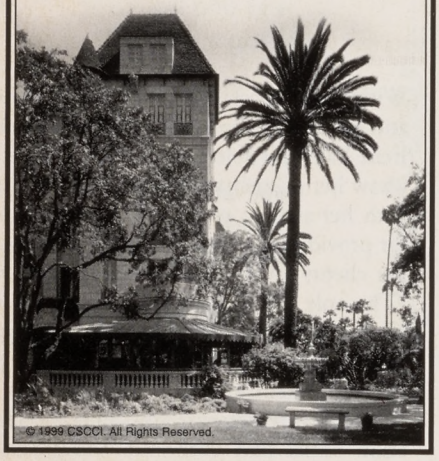

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On behalf of the entire Los Angeles County Board of Supervisors, I'm very happy to welcome you once again to another season of outstanding entertainment at our Hollywood Bowl. As Supervisor for the Third District, it's my special privilege to be associated with this unique and historic outdoor facility. The Bowl is justly world-famous as one of the nation's premier performing arts showcases and the summer home of the Los Angeles Philharmonic, but it is also much, much more. This year the Bowl begins staking out new musical territory as one of the most exciting and adventurous venues for world music and dance, as befits a region as diverse and cosmopolitan as ours. Once again, we thank the MTA for supporting the park-and-ride program which enables concertgoers throughout the County to share the Bowl experience. So enjoy the Bowl's unique alfresco dining, enjoy the memorable performances, and enjoy your summer evenings at the Bowl!

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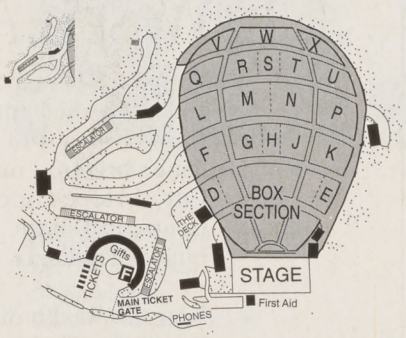
GENERAL INFORMATION

FAA Pilot Request. The Federal Aviation Administration has once again requested that all pilots avoid flying over the Hollywood Bowl area when the white strobe lights and searchlights are on during Hollywood Bowl evening concerts, from 6 p.m. to 12 midnight. The FAA also plans to adjust the traffic flow patterns wherever possible to minimize the noise, and will make special announcements to pilots on the Automatic Terminal Information Service (ATIS) at airports within the Los Angeles Basin, advising pilots to avoid flights over the Bowl area during concert periods.

First Aid. In case of illness or injury, please see an usher, who will escort you to the First Aid Station.

Lost and Found. Any lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days from the date on which they are found. For information, call (323) 850-2060.

Photographs. Your use of a ticket constitutes acknowledgment of willingness to appear in photographs taken in public areas of the Hollywood Bowl and releases the Los Angeles Philharmonic Association, its lessees, and all others from liability resulting from the use of such photographs.



Please note: No smoking is allowed in the Hollywood Bowl's theater area. The shaded areas of the map indicate the nonsmoking areas of the Bowl. Smoking is allowed in other areas of the Bowl grounds.

Tickets For Bowl Events. Hollywood Bowl tickets are readily available at many locations throughout Southern California, including Ticketmaster outlets in Robinsons•May, Tower Records, Ritmo Latino, and selected Wherehouse stores.

Before tonight's concert, you can buy seats for any of this season's performances at the Bowl Box Office. Beginning June 27, the Box Office is open Mondays through Saturdays from 10 a.m. to 9 p.m., and Sundays from 12 noon to 8 p.m., through September 19. (The only exception is Labor Day, September 6, when the Box Office will be closed.) The Box Office is open on all concert nights until 1/2 hour after the start of the performance.

The Box Office accepts Visa, MasterCard, Discover, and American Express. Credit card phone orders may be placed by calling Ticketmaster at (213) 480-3232, (714) 740-2000, (619) 278-TIXS, or (805) 583-8700. Please note that there is a Ticketmaster service charge for telephone and outlet orders.

SERVICES FOR PATRONS WITH DISABILITIES

Seating. Seating areas for patrons who use wheelchairs or who are semi-ambulatory and companions are located in the garden box seating section, in Sections D and E (accessible off the 2nd Promenade), and all along the 3rd Promenade.

On-Site Transportation. Motorized cart service is available to assist people with limited mobility in moving within the Bowl, particularly between Odin Street accessible parking and the Box Office Plaza. A designated station is located near the accessible Odin Street parking lot. Pick-ups can be arranged after performances, back to the BowlExpress service. As you enter the Bowl, ask a parking supervisor to contact the Facilities Access Manager for assistance.

Assistive Listening Devices. Headsets are available on loan, free of charge (with a deposit), through the House Manager's Office, located on the east side of the 1st Promenade.

Restrooms. The restroom facility adjacent to the Odin Lot path is accessible, as are the restrooms adjacent to the West Gate entrance and those off the 3rd Promenade. There are also accessible restrooms located in the Hollywood Bowl Museum and the Patio Restaurant — both accessible off the Odin Lot path.

Telephones. An accessible-height telephone is located near the Box Office Plaza, near the elevator. Public telephones near the Main Ticket Gate and the West Gate have volume control and are hearing-aid compatible.

Dining. Picnic area No. 5, near the 3rd Promenade, is accessible. The picnic area atop the Box Office Plaza is accessible via the elevator in the Box Office Plaza. People may bring picnic baskets and dine in their seats or may order (no later than 4 p.m. the day before the concert) a picnic dinner to be delivered to seating in the box seat section. Call (323) 850-1885 for information and prices. Accessible concessions are located in the Box Office Plaza and near the 3rd Promenade.

Parking. Accessible parking for patrons with disabilities is available in two locations and prices. Parking often sells out in advance. It is strongly advised that patrons purchase parking well in advance of the concert by phone: (323) 850-2000 — or TTY (323) 850-2040, Department 12. Limited, "night-of" parking is available in the Odin Street lot. Proper identification is required both to purchase parking and to utilize the Bowl's designated parking areas. (A placard alone is not accepted as complete identification.)

Alternate Transportation. There are 15 BowlExpress Park & Ride lots and three BowlExpress Shuttle sites in locations within Los Angeles County. The service from all BowlExpress sites is lift-equipped. For current information, please call (323) 850-2000 or TTY (323) 850-2040. Tickets may be pre-purchased through Department 12.

Purchasing Tickets. Tickets may be purchased by mail, phone, TTY, or fax order, through Ticketmaster, or in person. The Box Office windows for patrons with disabilities are at accessible heights. Phone orders may be placed by calling (323) 850-2000 or TTY (323) 850-2040 and asking for Department 12. Credit card orders may be placed via fax (323) 850-2155 sent to the attention of Department 12.

Further Information. The Los Angeles Philharmonic has published a newly updated *Guide to the Hollywood Bowl for Patrons with Disabilities*, which includes additional information about the Bowl. Please contact Department 12 to request a copy of the Guide. Phone information year-round is available at (323) 850-2000 or TTY (323) 850-2040.

We welcome your comments and suggestions of ways to improve our service. Please address your comments to: Leni Isaacs Boorstin, Public Affairs Director, Los Angeles Philharmonic Association, 135 N. Grand Ave., Los Angeles, CA 90012.

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